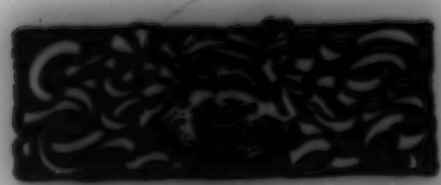


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

VOL. XLIV., No. 1,138.

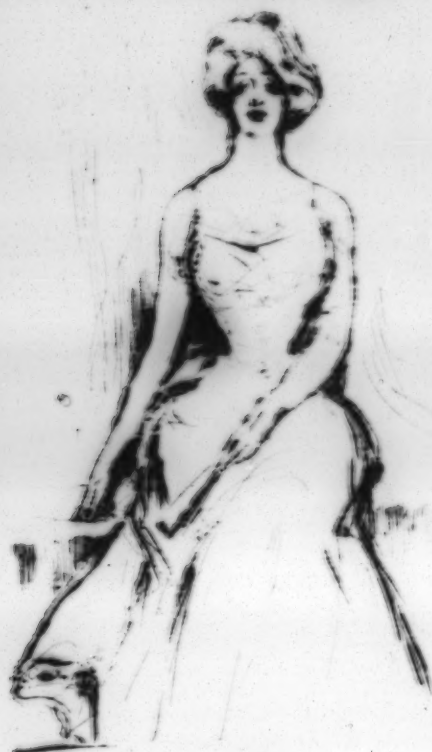
NEW YORK: SATURDAY, OCTOBER 13, 1900.

PRICE TEN CENTS.



GEORGE W. DAY.

MATINEE GIRL.



Gold red aflame on either side,
Nodding above the grasses tall,
As slowly through the trees we ride,
The apples red upon the wall.
Over the bridge and up the hill,
The laughing brook and breezes sing;
And then grow quiet, sweet and still,
While earth and heaven are whispering.

It is a great thing to be young and handsome, but when one is on the stage it is a better thing to be able to act.
John Drew is about as unsuited to the part of Richard Carvel as any man on the stage today, yet he has made a success of the play, and in that stirring climax to Act III he rises to a veritable height of force and enthusiasm that thrills and carries his audiences off their feet.

Yet John Drew is essentially of the point-lace comedy school, designed by nature to wear modern clothes better than any actor of today, and never planned for the lace-trimmed trappings of olden times.
Of course, he has worn them in innumerable plays, and has strutted through Shakespearean roles, and I doubt if a failure is recorded against this actor in any part, no matter how impossible.

But it is strictly his ability to act that makes his successes. No romantic eyes or poetic legs enter into anything that may be said about his performances.

And throughout Richard Carvel one observes that in the costumes of the play he resembles not the Richard Carvel that one conceives from the book, but more a stuff-boss carrying French duke or count. His type of face is too pronounced to be changed about by grease paint, and the result is that he is neither John Drew nor Richard Carvel in appearance.

It gives one a dim, misty sort of idea that he has hurriedly stepped out of some other play without changing his costume to take the role of Carvel. And, above all, he recalls some old medallion picture of ever so long ago.

If I wasn't so shy on history I would remember who; but if I dared to guess I'd get seventeen letters reproving me for incorrectness. It's better to be vague and let people do the guessing themselves.

It is only in the last act, with that delicious little bit of accented comedy between Dorothy and Richard, that we see John Drew in the line of work in which he is inimitable—fine thread, diamond-pattern comedy, with eyes, voice, face, and body all conveying the humorous idea with a subtle effect that is the very acme of intelligent comedy acting. There is only one John Drew.

Ira Conquest and Olive May are both admirable in the very girly-girly parts of this play. Miss Conquest, whom all remember as the calm-eyed, clear-voiced young woman secretary of the Tyranny of Tears, gives us an entirely new illustration of herself in the teasing, laughing Dorothy.

She is a splendidly careful and unconscious girl, and with the exception of a certain Re-luctant, Irvingesque, Marlowesque hitch, break, or highnote in her voice that seems a little bit like an affectation, she is simple, natural, and sweet.

I know the latter adjective is supposed to be copyrighted by the Matinee Actors' Union, but I am using it here in its highest and purest sense.

And while on the subject of theatrical unions I think some of these successful girls of the stage ought to start a Slim Swans Association, admitting only light weights with a limited waist and bust measurement, and a neck standard calling for the classic length of a Purple Jones necktie.

There would be some reason for a Slim Swans Club, or a White Swan Association, with a few members, no reason whatever for the Blue and Black Associations that have sprung up in the city, and on the stage within the last few years.

London has one of these associations, and London has lots of them. I don't know if they should have one here. The fact is, I don't want my card to designate my club, if I have one.

There are too many pretty girls in the world to pick out all these unions, and that's why I come over from the other side, and that's why I'm here without even knowing what they symbolize among the Yellow Book prophets.

I could even stand a Purple Pup Club, or a Yellow Dog Coterie, better than this new rats and mice cult. It's quite as unpleasant as a Tape Worm Association would be.

The Swans are a pleasant theme. First, it has become a certainty of late that a girl

has only to be thin to make a hit with the New York public.

All the big successes have been made by the little girls within the last few seasons. There's Marie Adams, with a throat like a fashion poster, and Annie Russell, equally sylph like, and now Miss Conquest, who is like an English wafer.

I think these girls ought to get together and form a nice little club of their own, with a banner embroidered in white and gold with the star of success in one corner and a box of Royal baking powder and a cake of reduction soap in the other.

The reduction soap would symbolize the means, the star the result, and the baking powder would typify absolute goodness and the ability to rise in the world.

New York has had something to be congratulated upon in the Kaltenborn Concerts that have been held through the Summer at the St. Nicholas Rink, and that are, I believe, to be continued this Winter on Sunday nights at the Herald Square Theatre.

And now, also, we are promised concerts under the leadership of Herr Strauss, conducting an orchestra from Vienna. Rudolph Aronson, who cherishes some very fine ambitions to educate the American masses in music, has these Strauss Concerts under his direction.

He claims that more reform, civilizing and refining may be done through the influence of good music put within reach of the people than all the courts and prisons and asylums ever accomplish.

The Kaltenborn Concerts have been the means of bringing hundreds of scoffers under the spell of the beautiful language in which Wagner speaks to the souls of his listeners and sends them singing from the earth to the stars.

Many persons strayed into that uptown hall during the Summer, as troubled souls turn aimlessly into a church or a revival hall, to be comforted and given hope by the music of this company of artist musicians.

When this understanding of music comes to one it is as though you had been listening all your life to a language you did not understand—when suddenly you knew what it meant—grasped the idea without, perhaps, being able to translate it perfectly into words.

A scoffers that I know sat at one of the little tables in the St. Nicholas Rink one night with that look on his face that comes when one begins to be awed by the Wagnerian thunder of the gods.

Afterward I asked him how it felt when he first began to understand it. He seemed puzzled for a moment. Then he said:

"I can't say exactly how it came to me. It was like learning to ride a bicycle. Don't you know how you will try to learn, and how impossible it seems, when suddenly you find you are going, and it seems so stupid that you didn't always know how? It was like that."

It has been reported that Madame Calvé will give up the opera for the drama, because of the unattractiveness of grand opera. It is this very unattractiveness of opera that keeps so many people from appreciating music.

The settings and odd and theatrical arrangements of opera cheapen the music as the presence of the Summer boarder seems to cheapen the mountains in vacation time.

See them in the solitude of the Autumn or the majesty of the Winter crowned with snow and ice without the pink coated Summer man or the shirt-waisted Summer girl, and you have the mountains.

Kaltenborn has given us Wagner without clap trap, beautiful tenors, stage horses and fat sopranos, and we are able to feel the dignity and the wonder of it all.

All of us that are young and that live and laugh and love in the way of mortals have spoken intimately with Strauss as we swam round on a polished floor in tulle and pearls or Tuxedos and patent leathers.

He wrote of roses, wine, moonlight, Summer-time, youth, soft lips, fond eyes, and the song that is always singing in the hearts of the young.

We've talked with him even when he was half murdered by Hungarian bands, asphyxiated by Summer hotel orchestras, or smothered in German brass; but we always understood him, for he spoke the language of youth—very simple language—and the only sermon he gave us was to laugh and love and dance forever.

The other is quite different—oh, quite different! His heart talks are in a different vein. He reaches down into the pits in which we think our sins are safely buried and drags them raw and bleeding—and we thought them dead!—into our view.

And then he leads us to the mountain top and shows us the valleys and the rose pink meadows, the grim walls of purgatory and the gates of hell overgrown with primroses—and then he points up to the stars.

THE MATINEE GIRL.

BUNK MINTOSH IN BUSINESS.

The many-sided Mr. McIntosh made his formal debut as a gentleman of business on the afternoon of Sept. 25, at No. 18 West Thirty-third street. The audience was large and distinguished.

The star played his new role naturally, though with an elegance of manner not quite in accordance with business traditions. Mr. McIntosh intends this season to lead a double life. By night he will impersonate Philomena Bonnon in Janice Meredith, while by day he will appear as the New York manager of "The Kromskop."

To introduce himself in his new character, and for the purpose of enlightening the public as to the nature of the "Kromskop," Mr. McIntosh gave a reception at his studio-office.

The "Kromskop" is an optical instrument in which especially made photographic plates are displayed in such a manner that not only is every color of nature reproduced, but the objects pictured stand forth as readily as though reflected in a mirror. The "Kromskop" may be domesticated and be used as a diversion in the family circle. It may be set to work in commerce for advertising purposes. And, since the pictures may be thrown on a screen, the "Kromskop" will probably soon go upon the stage. It is a marvelous instrument of great accomplishments and huge possibilities. It was invented by Frederick Ives, who spent seventeen years in bringing it to its present state of perfection.

Mr. McIntosh deals in the instruments and the cameras used for making the special plates. He also sells "Burr McIntosh Patented Prints," of which he has a large stock, including portraits of hundreds of stage celebrities, and he is the agent for various new-fangled appliances for cameras that should arouse the interest of all photography enthusiasts.

ENGAGEMENTS.

Bessie Sears, for Florida.
Minnie Victorson, for Woman and Wine.
George Lynch, for stage manager, and W. J. Constance for the role of Colonel Sept. in Wallace Murray's production of Rupert of Hentzen.

RECOLLECTINGS OF ROSE EYING.

At Wallack's Theatre—First Edition in Nancy Sykes.

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The next important step in my progress as an actress was coming to New York with Davenport and Wallack. They made an engagement with Lester Wallack to play a Spring and Summer season at Wallack's Theatre, now the Star.

Here we played all our regular repertory and renewed all our old successes. And it was during this season that I made my step into melodrama. It had been the rule, whenever we played *Oliver Twist*, to send for Mrs. Wallack to join us for the part of Nancy Sykes, and when it was settled that that piece should be done, this was the programme settled upon by "the powers."

But I seriously disarranged the programme by announcing my intention to play Nancy. When I voiced my wish, both Wallack and Davenport were convulsed with laughter. The more I urged, the more they laughed; and the more they laughed, the more my wish crystallized into determination.

When my position in the matter forced them to view the question seriously, they each in turn, and each in his own way, placed before me the absurdity of my attempting to play such a part, and they pointed out to me how, in every particular—physically, mentally, and temperamentally—I was wholly unqualified for it. The more they argued, the more positive I became. At last, an appeal was made to Lester Wallack. He simply pook-pooked my wish, and also laughed me out of court. But "A willful woman."

They gave way; Lester Wallack suggesting, by way of compromise, that some light, one-act piece should be put on to end the performance, in which I could look myself, in order that the audience should not take away with them the ghastly picture of Nancy in her death throes.

When we were rehearsing, both Wallack and Davenport were never weary of impressing upon me the necessity for me to make a fierce, realistic struggle to break away from Bill Sykes' restraining arms, when I should try to attack Fagin. I felt very desirous to play the part well, and thus redeem my promise; and by so doing justify the faith which my managers had been induced, at last, to place in me, when they had yielded their judgment at my urging.

The night of the performance I was wrought up to the highest pitch of nervous excitement; for then I realized for the first time the importance of the task I had laid out for myself.

The scene of the fight, which ended the second act, began, and I had seized the stick with which Fagin had been about to beat Oliver. Davenport, flinging his arms around me in a close grasp, kept whispering in my ear: "Try to break away from me! Try! Try!" I tried. And lo! I succeeded.

With a vigorous wrench I broke from his arms, I flew across the stage, and with the stick struck poor Mr. Wallack a sounding thwack on the side of his head; he went down like a shot, and then he rolled, rolled, almost in the footlights.

Down came the curtain, leaving Nancy mistress of the situation, and Fagin, quite outside of it, obliged to pick himself up, and walk off at first entrance. Thereafter, whatever may have been the opinion of the managers as to my performance of the part, they never again expressed any doubt of my ability to carry that struggle. The piece ran many weeks, and was the success of the season.

This Summer season of the Wallack-Davenport combination at Wallack's Theatre bore excellent fruit for me. It resulted in my receiving from Lester Wallack the offer of the position of leading woman of his theatre for the following regular season. I need scarcely say how gratified I was upon receiving such an offer, and how eagerly I accepted it. Though, if the Wallack-Davenport combination had not been upon the eve of dissolution I do not think that even so brilliant an opportunity of advancement would have tempted me to leave my two dear friends. But the state of J. W. Wallack's health forced him into retirement; and in little more than a year after, he died.

What a school of acting was Wallack's Theatre. With the business portion, the front of the house, under the able control of Theodore Moss, and the stage-management in the hands of Lester Wallack, courtesy and kindness ruled on both sides of the curtain. Everybody employed in the theatre, whether a principal or a callboy, was treated with consideration.

Every Saturday, at noon, the company would assemble in the green-room, and there to us would come Theodore Moss, with a pleasant greeting on his lips, and a tin box under his arm. Then salaries were paid. If a member of the company were ill, his salary was sent to him every week, together with pleasant words of hope and good wishes.

The rehearsals were conducted in the same spirit. True, Lester would occasionally "let out" if some one or other were unusually stupid, but the outburst was pretty sure to be followed by some little gracious act or word that effectually removed the sting.

But there was one unfailing refuge from a reproof at the hands of "the governor," and that was to tell him a funny story. He had an exquisite wit, himself, and a keen sense of humor. Once catch his eye, or his ear, for either one or the other, and no matter how great your fault, or how late you might be for rehearsal, you were safe.

I was fortunate enough, while at Wallack's Theatre, to have an opportunity to play a great variety of parts, embracing at times three lines of business. This opportunity came to me through two important vacancies which occurred in the company.

Dear little Mary Gannon, one of the sweetest little women that ever graced the world and one of the best actresses that ever graced the stage, died, and at Mr. Wallack's request I played several of her parts, notably Rosa Leigh in *Rosendale*. And Fanny Morant, who played the ultra-fashionable dames, and the high and mighty ones generally, left the company in mid-season, and I played several of her parts.

I left Wallack's Theatre to go abroad. Family reasons called me to the Orient, and in "that land of sand, and ruin, and song," I passed several years.

I did not take leave of the stage on my departure from it at that time; nor have I done so at any time, nor will I ever willingly do so. I have always given the stage my loyalty and my love. And I will only give up my interest in the theatre and my loving work in the drama when I am called to another life.

ROSE EYING.

GROUP OF THE TOWN.



Robert Brown is pictured above in the character of Colonel Jack Brewster, in *Janice Meredith*. Already he has won the highest praise for his impersonation, and it appears likely that his Colonel Brewster will bring him more fame than did his John Storm, in *The Christian*, with Viola Allen, last season. Concerning Mr. Brown's acting, the *Buffalo Times* of last Tuesday said: "Sharing the honors of the evening with Miss Manning was Robert Brown, a talented and versatile actor, whose progress in his art has been rapid and well deserved." The *Buffalo Evening News* said: "Mr. Brown's genius is substantial and abiding, and his work is altogether convincing."

Wadsworth Harris, the Shakespearean actor, long a member of Madame Modjeska's company, gave a reading of several scenes from Shakespeare's plays before the students of Westbrook College, Portland, Me., on Sept. 27.

Minnie Tracey, the operatic soprano, arrived from Europe on Sunday on the *Tennessee*. She will make her debut with the Metropolitan English Grand opera company, on Oct. 15, in the title-role of *Aida*.

Miller Bacon and Lena Davis (Myrtle Vane) were married on Sept. 24, at Spokane, Wash.

Phil Hunt, business manager with Tennessee's *Parade*, made his reappearance on the stage in Boston recently after an interval of seven years. Mr. Hunt interpreted an important character at a few hours' notice, owing to a change in cast, and Manager Arthur C. Alton was so well pleased that he induced Mr. Hunt to remain in the character throughout the week.

Mrs. Edwin Nordant (Virginia Stuart) was discharged in bankruptcy on Sept. 19.

Virgil T. Mershon and James A. Ellis, of the Warner Comedy company, were married to two society young women of McGregor, Iowa, on the stage of the Waukon, Iowa, Opera House, on Sept. 24.

The characters of George H. Broadhurst's new farce, *The House That Jack Built*, have already been utilized in Minneapolis, where the play was recently presented, by the political cartoonists. In a humorous picture published in the *Evening Tribune*, W. J. Bryan is represented in the role of Thomas G. Wise, and Senator Stewart is pictured in the costume worn by Lydia Tommas. The lines below the cartoons are speeches from Mr. Broadhurst's comedy.

The St. Perkins Comedy company have begun their regular season, after eighteen weeks in New Mexico, Colorado, Utah, and Wyoming. This territory, they report, is practically a new field for repertoire companies, and business was accordingly excellent. On Sept. 23 the company were in a railroad wreck, and their car, "Pugh-town," was badly damaged, though the players escaped injury. Manager J. W. Harpstrite and Agent J. K. Vetter were initiated by the Laramie Elks on Sept. 26.

W. B. Watson is going to produce next season a three-act farcical comedy, *Nickey Finn*, adapted from Ernest Jaurrold's stories.

Adolph Philipp will take his Germania company to Berlin next Summer for an engagement at the Central Theatre there.

Somebody is said to have cut all the electric wires in the Star Theatre last week, and repairing has been necessary.

Samuel Blair will make an elaborate production of James R. Gray's new melodrama, *The Cannibal King*, at the Star Theatre on Oct. 19.

Charles Hickson will produce in Rocky Mount in New Orleans next week. After a tour of the South and West it will be brought to New York in February, at the Bijou.

The Paris edition of the *New York Herald* states that the absurd "Foxy Grandpa" pictures, that have been appearing in the *Herald* for some time, are to be dramatized and put on the stage.

William S. Gill is playing Ebenezer Todd in *The Village Postmaster* (No. 1).

Charles E. Blaney has secured sole rights for the United States, England and Australia for J. H. Shepard's colonial play, *The Abend of Arrows*, and will produce it in the near future. Mr. Shepard is at work on a melodrama of New York life, in which a well-known subterfuge star will appear next season.

Virginia Tracy, daughter of Helen Tracy, has retired from the stage, and is now engaged in writing for several of the magazines.

Maudie Harrison is looking for a play in which to star.

Sam S. Shubert has secured the American rights to *The Elixir of Borgia*, by Fred Sydney, a farce played with success in England.

Harry J. Riddings has joined *A Stranger in New York* as business manager, succeeding A. Thalheimer, who has been transferred by Sam S. Shubert to a like position with *The Belle of New York*.

Two of Ernest and Fred Shipman's companies have had successful openings, *A Cavalier of France* at the Academy of Music, Lindsay, Oct. 17, and *The Prisoner of Zenda* at Hamilton, Oct. 14. In both instances large audiences manifested warm approval of the performances and the critics were emphatic in their praise.

Grace Falotta, seen in *The Gaiety Girl*, has been engaged by J. C. Williamson for his Australian opera company.

A committee of Canadian theatre managers will shortly appear before the Minister of Customs at Ottawa to urge a reduction of the high duty on theatrical posters and properties, that at present prevents many companies from visiting Canada.

J. Frank Gibbons, who will be a member of the Lady Elmer opera company, has written, in conjunction with Hal Reid, a very pretty waltz song entitled "My Dixie Girl."

Hager, and The Cannon H. H. Express, p. 17.

Edward H. Rouse, president of the American Automobile Manufacturers Association, said that the industry's plans for 1936 are "based on the assumption that the economy will be strong enough to support a normal rate of production."

HOUSEWIFE TOWN HALL, 1000 Broadway, New York, N. Y. 10010. (212) 695-1100. **HOUSEWIFE** is a new television series that will air on Tuesday nights at 8 p. m. The series is set in a small town in New York. The main character is a woman who is a housewife. The series is produced by the same company that produced the television series "The Dick Van Dyke Show". The series is a comedy. The series is a must-watch for anyone who likes to watch a good television series.

WALTER A. LUTHEGGER, Assistant Secret Service Agent, was arrested at his home in Washington, D.C., on May 10, 1968.

small house. The Price 15.20.

MICHIGAN.

GRAND BAYES. (MICHIGAN.)

gent: one of the largest houses in the city. In this house witnessed Ward and Vane in The Flaming Walkers Sept. 27. The companying lady fairly is excellent. John Griffith is out of his element in the robes of Spartacus and Virginia and failed to please fair sized audiences 28 29. Symbols of REBELLION are

Stair, manager; On the Stroke of Twelve played very large audiences 27-28, on good. The Woman in Black is always well received here. Large audiences saw the play presented by a fair ex. 30-31. Through the Breakers 4-6.

OPERA HOUSE Julius Steinberg, manager; Porter J. White in Faust pleased fair house Sept. 25. Remember the Maine 28, excellent production; good house. Under the Dome I pleased a good house. McCarthy's Misdeeds 15.—CITY OPERA HOUSE John Williams, manager; Hogan's Alibi 28; fair house.

PERFORMING GRAND OPERA HOUSE (G. M. Harwood, manager): Walker Whiteside in Hamlet Sept. 18; fine production; good audience. My Friend from India 22; large and pleased audience. Lecture by Captain S. Albert 24. Foster J. White in Faust

25. Fine production, worthy of better patronage. **Donnan's Alley 29.**

26. **THE WOODS.** UNDERWOOD'S OPERA HOUSE
J. H. Frensdorff, manager; Mack Benton co. opened
to good business 1 and will continue during the week.
Cowslip Farm 25 — **ITEM.** Mrs. Eva Desmond and

ADDITION.—NEW CROSSWELL OPERA HOUSE
et. J. Hardy, manager: Harry Shannon co. Sept. 24
29 in The Kogin's Gallery, Alone on the World, The
Saint's Daughter, The Prince of Lions, From Freedom

and Kithrapp in New York; good business. A Trip to Countdown 2 pleased good business. Shore Acres 1.2
THE NEW YORK CITY OF THE FUTURE—At ADENBY OF THE FUTURE (R. A. Bush, manager); Wilbur Opera co. opened 1st for one week, large business; pleased audience. Repertoire: La Marseillaise, The Two Karamazovs, The Robinsons.

COLUMBIAN OPERA.—TICKETS OFFERED HOTLY.
(John F. Jackson, manager): The Standard Stock ex-
Sept. 17 19 drew only moderately. A Trip to China
Sept. 17 19 entertained large audience. The Star

WILSON'S. OPERA HOUSE (Chynn and McCraft, managers): Wilbur Opera co. closed a successful week Sept. 30, presenting The Two Vagabonds.

CLUB. STONE'S OPERA HOUSE. Ch. A. Stone manager. Frank Tucker co. played good house Sept. 26-28. In Her Atonement, Farmer Jollier, and School, Chas. E. Jones. *Wanted*—A good

BOB CUTL.—WOODS'S OPERA HOUSE.—Fred L. Walter, manager; Sopra, with Alberto Galliani in the title-role, was admirably presented to fair house.

DEATHS.—ATHANEUM (H. J. Porter, manager): A Trip to Chinatown Sept. 26 pleased lux home. Ward and Vokes duplicated their former hit in The Floorwalkers 28 to good business. A Trip

BATTLE CREEK, HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Robert E. Mantle in *A Free Lance* Sept. 26; large and pleased house. The *Amy Lee* 28; good and pleased audience. With opera co. 8-13.

WARRICKS.—THE GRAND (Edward Johnson manager); Hogan's Alley Sept. 25; good performance; fair business. Remember the Maine 29, 30; excellent performances; S. K. 49.

WARRICKS.—OPERA HOUSE (E. S. Johnson manager); My Friend from India Sept. 25; most in-

ANDERSON.—ATHENS THEATRE (Dead S. hall, manager): Imperial Stock co. opened for week 1 in *The Last Paradise*; good business. *John*

THEATRE DE L'OPERA. BILL OPERA HOUSE
(Bell and Mills, proprietors and managers): The T
of Life Sept. 25; fair house; fair performance.
Bunch of Keys 4. The Woman in Black 6.

ST. JULIA. OPERA HOUSE, JR. C. ALLEN,
manager: Empire Stock co. 34-35; fair business a

COLUMBIAN THEATRE (John D. Cuddy, manager): Finnigan's Cow to good business Sept 25; 1 performance.

MINNESOTA.
MINNAPOLIS. THEATRE (Dear and Dear, managers; C. H. Gribble, Jr., resident manager); Gr. Hayward co. Sept. 24-25; S. R. O. every performance. The week's bills included Friends, An Ideal Husband, The Signpost, Robin Hood, and The Signpost.

CHICKSTON. GRAND OPERA HOUSE (Kin
Brothers, managers): The Hottest Gun in Dixie S

29. Small House Fairly pleased. Whose Baby You?; small house; excellent co. and entertainment. A Young Wife 6. The Fast Mail 9. Ole Olson My Friend from India 29. A Trip to Chinatown. Human Hearts 30.

RED WING. GRAND OPERA HOUSE 6

TROUBADOUR OPERA HOUSE 6 E. W. Wh
managers; Sporting Life Sept. 25, good business.

My excellent John Arthur, supported by Clayton York Stock co., including Effie Hext, in Cyrano de Bergerac scored a success.

ST. LOUIS. OPERA HOUSE CH. J. Lindke, manager; A Turkish Bath 8. Alone in Greater York 15. The Belle of Honolulu 22. Hans Hart

WYOMING. OPERA HOUSE CO. F. Burlington manager: Black Crook Jr. to good business Sept. specialties good. The Dairy Farm 2. The Bazaar tier 5.

ALABAMA. OPERA HOUSE CO. F. G.

—SQUAT CLARED. DAVIDSON OPENED THE SE
T. Davidson, managers; The East Star 20.

GREENVILLE, E. March, manager
houses Sept. 24-25
plans, A Family
photo. M. ...

Ed Lawrence, Roy Williams and Tom
Morton, Albert A. Howard, Clara De
and Baby Face Nelson, A. P.
lution.

Large, rounded into a plane, smooth and good stage.

Room 3, 138 Edway, cor. 57th St.

CALLING and VISITING 100-25 CTS **FREE** Englewood Plaza, Apt. 402, Englewood, N. Y.
RECORD CARD CO. WATERDOWN, N. Y.
CALLING and VISITING 100-25 CTS **FREE** Englewood Plaza, Apt. 402, Englewood, N. Y.

4. A Tin Soldier 10. Howe's Moving Pictures 12. The Three Musketeers 13. A Young Wife 15. The Three Musketeers 16.

CHICAGO.—LITTLE THEATRE (M. H. Brown, manager): A Tin Soldier 10. Howe's Moving Pictures 12. The Three Musketeers 13. A Young Wife 15. The Three Musketeers 16. The Little Minister 2. Way Down East to its usual good business 3. Gertrude Cushman 4. Eugene Blair 6. Aubrey Stock 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—METRO THEATRE (William J. Bright, manager): The best work was done by Orlin Kyle. The play being given for the second time only, was rather long. One man was thrown from a horse in the second act and sprained his ankle. Way Down East on the Farm 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—WINDING OPERA HOUSE (M. H. Brown, manager): The best work was done by Orlin Kyle. The play being given for the second time only, was rather long. One man was thrown from a horse in the second act and sprained his ankle. Way Down East on the Farm 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—EMPIRE THEATRE (J. A. Holden, manager): Marion Manola in Friend Fritz 1. good business; excellent performance. W. H. Maxwell, as Fritz, Robert, as the Baron, and Joseph, as the Duke, were excellent. The Little Minister 2. Way Down East 3. Gertrude Cushman 4. Eugene Blair 6. Aubrey Stock 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—BAKER THEATRE (Shubert Brothers, managers): J. J. Shubert, resident manager; The Royal Lilliputians attracted good houses 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—KASSON OPERA HOUSE (A. L. Casson, manager): Hello, Bill by a good co. to S. R. O. Sept. 28. Next door I played a good house. A Young Wife 5. Nashville Students 6. A Tin Soldier 7. The Heart of Chicago 12. THE LITTLE MINISTER 13. King of the Ophium Ring 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—REDAWNEY THEATRE (J. L. Haskins, manager): What Happened to Jones Sept. 28 drew well and pleased. Harry Glazier in The Three Musketeers 29. A large opening house. Gertrude Cushman 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—MAJESTIC THEATRE (Sam S. Shubert, manager): Warren R. Day, resident manager; A Hot Old Time Sept. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—INTERNATIONAL THEATRE (H. H. Haskins, manager): A Lady of Quality Sept. 28. large house; performance good. Cow Slip Sept. 29. large house; performance good. Where is Cobb 3. fair business; performance pleasing. A Brass Monkey 5. other People's Money 6. Spooner Dramatic co. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—SMITH OPERA HOUSE (F. K. Hall, manager): The Three Musketeers Sept. 28. light business; good performance. Nashville Students 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): The Snow and Heron Stock co. closed their engagement with East Lynne. The Two Orphans, and The Road to Ruin. The Road to Ruin Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—NEW THEATRE (J. W. Lloyd, manager): Way Down East played a good house. A Hot Old Time Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—CLARK OPERA HOUSE (E. R. Sweet, manager): The Little Minister Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—SANTIS OPERA HOUSE (M. H. Brown, manager): The Little Minister Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—BLACK OPERA HOUSE (Black Brothers, managers): The Little Minister Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—ATLANTIC OPERA HOUSE (A. L. Casson, manager): The Little Minister Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—ATLANTIC OPERA HOUSE (A. L. Casson, manager): The Little Minister Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—ATLANTIC OPERA HOUSE (A. L. Casson, manager): The Little Minister Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—ATLANTIC OPERA HOUSE (A. L. Casson, manager): The Little Minister Sept. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

to Jones 9. The Heart of Chicago 13. Side Tracked 14. The American Girl 26.

CHICAGO.—OPERA HOUSE (J. H. Brown, manager): Blue Jeans to a good house Sept. 28. Miss Hobbins 2. A Lady of Quality 3. The Little Minister 6. Snow and Heron 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—NELSON'S OPERA HOUSE (E. C. Lawrence, manager): Blue Jeans Sept. 28. good house and performance. Where is Cobb 4. The Little Minister 6. Snow and Heron 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—NEW OPERA HOUSE (E. C. Lawrence, manager): Blue Jeans Sept. 28. good house and performance. Where is Cobb 4. The Little Minister 6. Snow and Heron 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHICAGO.—NEW OPERA HOUSE (E. C. Lawrence, manager): Blue Jeans Sept. 28. good house and performance. Where is Cobb 4. The Little Minister 6. Snow and Heron 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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"Contributed an excellent bit of acting."—San Diego.

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TELEGRAPHIC NEWS

CHICAGO.

New Illinois Theatre Ready to Open—Joseph Jefferson Returns.

(Special to The Mirror.)

CHICAGO, Oct. 8. This week will have the privilege of being entertained by the debut of the American stage, Joseph Jefferson, who follows Lord and Lady Algy at Powers. It is his first appearance in Chicago in four years, his illness two years ago compelling him to cancel his time, and to-night he had a royal welcome in Rip Van Winkle. Later in the week he will appear in The Rivals, and next week will be devoted to The Cricket on the Hearth and Lord of the Isles.

To-morrow afternoon Mr. Jefferson will officiate at the auction sale of seats and boxes for the opening of the new Illinois, which will take place at Powers. The Illinois will throw open its doors for the first time next Monday evening, Julia Marlowe appearing in Barbara Fritchie. The Illinois will seat 1,500, at prices varying from 50 cents to \$1.50. Rose red, ivory and gold are the decorative colors. St. John Lewis is finishing the curtain, which will be a sunset landscape.

Roland Reed has certainly scored a great hit at the new Grand opera house, in his latest comedy success, A Modern Prince, which entered upon the second and last week of its run last evening. The play is well cast, James Devlin and James Douglas added much to the success of the ensemble by clever character bits. Mr. Reed will be followed by Broadhurst's newest farce, The House That Jack Built, in which Mrs. Vennans figures.

W. J. Josey, the repertoire manager, who was recently given a rebate of \$15 by a landlord at South Side, Marie because his company played so well during a week's stay there, writes me that at a street fair in Wichita, Kan., recently, he saw upon the breast of the proprietor of a fruit booth a card bearing the inscription, "Help the afflicted! Patronize me! I am suffering from a stroke of total paralysis! I can hear and understand, but cannot speak." With this card on his breast and a bunch of bananas in each hand he yelled: "Nice fresh bananas, 10 cents a dozen!" Mr. Josey says there is also a Methodist pastor in Wichita who is a lawyer and whose name is Philip Ames.

After taking all of the local money in sight, Way Down East left McVicker's on Saturday night, and last evening Chauncey Olcott returned with Marjournen, opening to the capacity of the house. Luke Martin, without whom no real Irish play could be produced, is in the cast. Mr. Olcott carries two cars with him—Gretta Carr and Tottie Carr. Kellar will follow Oct. 21.

A regular war here told me the other day that McVicker's was the tallest building in Chicago, because one could go there and see Way Down East.

El Capitano made such a hit at the Studebaker last week, with William Pruette in Hopper's part, that the management of the Castle Square opera company decided at the last moment to break the rule of a change of bill every week and postpone Patience until Monday next, in order to trot El Capitano a second heat, so to speak.

Alderman "Bath House John" Coughlin's new song, "Dear Midnight of Love," was sung for the first time to-night at the Chicago House by May De Sousa, daughter of Detective Sergeant John P. De Sousa, assisted by a chorus of fifty and an orchestra of thirty. The City Council adjourned to hear it.

Dick Golden made such a hit in Old Jed Frosty at the Great Northern that he has been booked for a return date next week, following George Adams' Humpty Dumpty, which had two big houses there yesterday.

James O'Donnell Bennett, one of the brightest writers on the local press, and for many years with the Evening Journal, has gone the way of all newspaper flesh and has decided to go out in advance of Julia Marlowe.

The stock at the Dearborn is presenting A Social Highwayman this week, while The Merchant of Venice is being rehearsed.

Through the Breakers is the bill this week at the Alhambra. The Woman in Black is revived at the Academy of Music, and Down Mobile is over at the Bijou.

Our old friend Con T. Murphy, author of The Dry Leaf, The Fairies' Well, and The Game-keeper, has decided to go into vaudeville with his songs and stories, and Charlie Taylor will handle him.

Carter's latest, Down Mobile, broke all records at his own house, the Criterion, last Sunday, and yesterday, as Manager Ben Giroux wrote me, they opened with On the Stroke of Twelve.

One of the features of Roland Reed's production of A Modern Prince is the incidental music, composed by Angelo De Prose, of this city.

When the Kelly and Leon Minstrels open at old Steinway Hall, on Oct. 16, Fred Dixon will be interlocutor, Milt Barlow, bones, and Lew Benedict, tambourine. "The only Leon" will appear in the olio as Fashionable Kate; the Madrigal boys will sing, and there will be two burlesques.

Speaking of minstrels reminds me that one of the old-time "black faces," E. M. Kayne, the best minstrel bass singer and interlocutor since the days of John Kenable, has retired from the business and is now the handsomest, politest and most distinguished floorwalker in charge of a department in the biggest of Chicago's department stores.

At the Auditorium last night Jacob Litt's company began a week in Shenandoah for the annual benefit of the local police pension fund, and the big house is practically sold out for the week.

Richard Golden and George W. Ivey, both arrived last week, by courtesy of the management, and in consequence the photographs of two good fellows adorn my desk. Speaking of photographs reminds me that Fred D. Foss, another of the old-timers, has secured the Roof gallery and is once more pressing the button.

In Paradise, which had never been seen here, was presented recently by the stock at Hopkins. George W. Leslie was in the city last week for a few days.

Cub West will open here for a run at McVicker's on Oct. 28.

Malcolm Gunn, of Arizona, has discovered a male subnote, of fighting proclivities, which he sends from New York for the album. He is stuffy Jimlet.

Here is one that a messenger boy handed Manager Sol Litt, of McVicker's, the other day: "Dear Sir—enclosed you will find four dollars, for which you will please deliver to bearer tickets for the four seats engaged by me by telephone, and oblige Yours Truly, Judge Hall Bluff." They can forge my name so long as they enclose the currency.

A local repertoire manager told me the other day that his company lost two nights recently because the stage broke down on the pike. "I had always thought him a phor."

—RUFF HALL.

BOSTON.

The Choir Invisible Succeeds—Grace George Appears—News of the Day.

(Special to The Mirror.)

BOSTON, Oct. 8. Grace George was the conspicuous novelty of the night in Boston, and at the Tremont a large audience saw her first appearance in this city in Her Majesty. While her past experience in Boston has been decidedly limited, everything that she has done has been well liked, and there was unusual interest to see her as a star. Miss Grace, Frank Worthing, and Fraser Coulter were well received. Mrs. Fiske in Becky Sharp will follow, 15.

Members of Joseph Proctor were revived at the Broadway Square to-night when The Neck of the Woods was given for the first time in twenty years. The play was interesting on many accounts, and the new generation seemed to like

the multiple sensations. E. D. Denison led the cast. Theatrical Uncle Tom's Cabin, and the Rays in A Hot Old Time seem to have acquired perennial popularity. Every time that the Rays play at the Grand Opera House they make it a case of capacity business, and the audience to-night was no exception to the rule.

Just a Day Dream, by Paul Armstrong, had its original production at the Castle Square in the summer a year ago, and now its revival in the regular season gave many a chance to see it who had missed the first performance. The chief charm of the play lies in its picturesque settings on the deck of a Pacific steamer and in Japan. A revival of The Marble Heart for the first time in years will follow.

E. H. Southern and Virginia Harned are in the last week of their engagement at the Hollis in Hamlet. They have been successful in securing a postponement of their production of the new play by Justin Huntley McCarthy, It Might Have Been, so that they will be able to run Hamlet to the end of their Boston engagement.

This is the last week but one of the engagement of James O'Neill at the Boston in Monte Cristo, and the rush to see it remains as great as ever. Frederick de Belleville was ill and out of the cast one evening last week, but he is now back and playing as effectively as ever.

Madame Butterfly and Naughty Anthony had a good week at the Museum. Every one has praised the former and several critics have praised the latter, but the business has been satisfactory. Charles E. Evans has scored a personal success, and Valerie Berengere comes in for deserved praise whether she tries to be Japanese or Parisian. She is an artist. J. H. Bradbury is another who has made a hit.

Flora Clyde seems to be the hit of The Cadet Girl at the Columbia, but the whole production has come in for approbation. No limit for the run is in sight.

Especially interesting last week was the production at the Park, on Oct. 2, of the dramatization of "The Choir Invisible," introducing Henry Jewett, under management of Liebler and Company. The play was written by Frances Hastings (Mrs. Jewett), and its cast was as follows:

General James Wilkinson	Frank C. Bangs
Major Falconer	William H. Hinch
Rev. James Moore	William J. Le Moyne
John Gray	Le Moyne
Charles O'Hannon	T. J. McGraw
Joseph Holden	Walt Hinchcock
Peter Spiggle	George Woodward
Harold Turpin	S. E. Crane
Mr. Bradford	Madie
Mr. Marshall	James Stangle
Zeb	William Higgins
Mrs. Falconer	Judith Hathaway
John Gray	Gertrude Bennett
Kitty Paythorne	Mabel Disney
Widow Babcock	Ada Davies
Mother Ferguson	Sarah Sumner
Phoebe Lovejoy	Sarah French

Several changes have been made in the play since it was tried last season, the most noticeable being the omission of the last act, where hero and heroine are brought together again after many years. As it now stands, the scene opens in Mrs. Falconer's garden, where the characters are introduced. The second act is devoted to the ball at Gen. Wilkinson's, ending by Amy's falling of John Gray and his thrashing of O'Hannon.

The third act is especially ingenious in the church, where Gray fights and conquers his love for Mrs. Falconer. The parting of the two comes in the last act, which is placed in the garden. The novel did not seem especially suited to stage purposes, and Mrs. Jewett's work has not been clear at all times, a tendency to talkiness being noticeable. Still, the first night audience voted it a success, and there were applause, curtain calls and speeches. Every one in Boston wanted Mr. Jewett to have a great winner, for he is unusually popular here, and the run will undoubtedly prove prosperous. As the hero he has many opportunities, and all are improved. There is a development in characterization that is delightfully artistic, and the way that the growth of soul is expressed is perhaps the finest thing that he has ever done in Boston.

The parting in the last act is wonderfully fine, and here, as elsewhere, Miss Hathaway shines in the honors. Mr. Le Moyne, Mr. Bangs, and Miss Bennett do splendid work, and the staging has been among William Seymour's best work.

The Two Wanderers is the drama of the week for the stock at the Grand.

Bernice Lewis has been in town for a few days after completing arrangements to originate the part of Uncle Maurice in The Sprightly Romance of Marse.

Miss Simplicity has been selected as the title of the new extravaganza which E. A. Barnett is writing for the Bank Officers' Association. He expects to have a professional production of Milled and the Mauder this season.

E. S. Willard and his company are to sail direct for Boston on Oct. 26. The first play to be given here will be David Garrick, followed by Tom Pinch.

George C. Tyler and Theodore A. Liebler were both in town last week to see The Choir Invisible and Monte Cristo.

Manager Isaac R. Rich, of the Hollis, Museum and Colonial, is still confined to his rooms at the Somerset, but is convalescing rapidly, and the doctor promises that he may be out in a few days. He has had a severe attack of sciatica.

Thomas E. Shea made a successful week of it at the Grand opera house, and his production of The Voice of Nature came in for much praise. It gives him splendid chances and promises to have even greater popularity than The Man-o-War's Man.

Winston Churchill, the novelist, was in town last week, but few recognized the author of "Richard Carvel" when he occupied a box to see the Southern.

Valerie Berengere is going to have a stocking sale to boom Naughty Anthony at the Merchants and Manufacturers' Exposition this week. This will make about as strong a drawing card as Sousa, who is there with his band.

The Strangers of Paris is in rehearsal at the Bowdoin Square.

Judith Hathaway has certainly proved her versatility, for in the success she has made as leading lady with Henry Jewett in The Choir Invisible nobody has seemed to recognize that she was Ina Hammer, who had attained equal popularity in character work. The transformation is so complete that I am not surprised that the critics were deceived.

James Keane, who did good work here at the Castle Square this summer, was called suddenly to Montreal to take a prominent part in Mistress Nell, to open in New York with Henrietta Crossman.

Augustus Cook will again play Napoleon, as he has accepted a little play entitled For Valor at Marengo, which Charles Bradley wrote in collaboration with Thomas Frost. Another of Mr. Bradley's plays will soon have a hearing in Broadway.

Jethro Warner, who was a church tenor until he made his big success as Ralph in the open air performance of Pinofore at the Chute this summer, has signed to go out with The Electrical Bell, under management of Charles F. Atkinson.

A scheme is being evolved in this city which, if successful, will give to theatre patrons a whole evening of one-act operettas such as is common in many of the German capitals. The company will include some twelve members, selected more for their acting abilities than for their singing qualifications; that is, they must be actors who can sing, rather than singers who can act. One of the pieces which is being considered is called A Husband Locked Out, a translation of which from the French has recently been done by Rev. Walter E. Bentley. He will preach in St. Shinn's church in Newton that morning and in the afternoon will speak in St. Paul's Church at the second special service for the Actors' Church Alliance. The next day he will be the guest of honor of the Episcopal Club's dinner, and on Oct. 22 a reception will be given in his honor in Chipman Hall, Tremont Temple. Dr. Lorimer, of that church, and Lewis C. Strang, dramatic editor of the Journal will speak and Mrs. E. Humphrey Allen will probably sing.

JAY BEXTON.

PHILADELPHIA.

A Boom in Vaudeville—New Theatre Talk—Near the Theatre Produced.

(Special to The Mirror.)

PHILADELPHIA, Oct. 8.

The series of running benefits at some of our theatres, inaugurated Oct. 1, and to continue until Nov. 9, as mentioned in my last letter, is in aid of the firemen's pension fund instead of the police fund. The People's, the Broad Street Theatre, and the Chestnut Street Theatre are now included in the venture.

The date of the Park's opening is still uncertain. The Adventures of Francois, with Henry E. Huxey, first announced for Oct. 1, is being rehearsed daily, but the play is not ready, and all the advertisements and announcements have been withdrawn, and the immense advance sales have been refunded.

"If all the theatres are built which are being planned on paper, there will be four added to the list by next year. Keith's million dollar theatre is now under way, and consequently a certainty. Duane and Waldron, as also Mr. Keith, are credited with having obtained sites in the Kensington district. The latest rumor has a new theatre on the Weightman property, opposite the mint, to have an arcade entrance from Chestnut Street, with the theatre really being in the rear and facing Sanson Street. As yet no plans have been filed, but it is more than likely if the building inspectors would allow a theatre to be erected on this space, there would be no trouble to find a lessee. The new theatre at Eighth and Vine Streets, where the ground has been purchased by Jerry Bonahue, is also an uncertainty.

At the Auditorium to-night a large and pleased audience saw the revival of Le Voyage en Suisse, with Charles Guyer, the Schrock Brothers, Alene Crater, Nellie Daly, Robert Broderick, Madeline Shirley, Ed. H. Carroll, Thomas Evans, the Celeste Trio, and a ballet and chorus. Why Smith Left Home Oct. 15. Woman and Wine Oct. 22. The Girl from Maxim's 29.

The Broad Street has the Bostonians for a two weeks' engagement, opening with The Victory. Its first production here. Empire Stock company Oct. 22. Joseph Jefferson Nov. 5.

William Collier opened at the Chestnut Street Theatre to-night in the quiet, by Augustus Thomas. The comedy is amusing and was well received. Mr. Collier made his usual hit, and a good company supported him. May Irwin Oct. 15, for two weeks.

Ben Hur opened this evening at the Chestnut Street Opera House. The prices for this engagement have been raised. The gallery is now 50 cents and the orchestra \$2. It is the present intention, postage permitting, to run Ben Hur until Dec. 1.

Peter J. Aubrey is in his second and last week at the Walnut Street Theatre, with Hodge, Podge and Corns, to fair patronage. Louis Mann and Clara Lipman will follow.

Near the Throne, dramatized by W. J. Thorold from his novel of the same name, received its initial performance to-night at the Girard Avenue Theatre, by the Durban-Sheeler Stock company. The play is of the romantic order and has dramatic merit. The company gave a praiseworthy interpretation. The scenery and costumes were handsome.

The scenes of the play are laid in Cairo, during Napoleon's Egyptian campaign. The first act shows a garden; the second an interior, with view of the city; the third the terrace of the palace of Saladin; and the fourth the throne room of the Citadel. Friends is underlined.

At Fecapough's Theatre, the stock company presents The Sidewalks of New York, with Paul J. Tustin, the high diver, specially engaged. Carrie Radcliffe and John J. Farrell in the leads were excellent, and were well supported. Popular prices and first-class performances have a great deal for this theatre an immense clientele.

Next week, The Conquerors.

The National offers Siberia, that still retains its drawing powers, and was well received this evening. A Stranger in a Strange Land Oct. 15.

The Standard Theatre Stock company are giving On Land and Sea. Business medium.

The Telephone Girl is the attraction at the People's. The firemen's pension fund running benefits are a great help to the business. The Heart of Maryland Oct. 15.

The Eleventh Street Opera House, with DuMont's Minstrels, is one of the most popular resorts in the Quaker City. There is a new burlesque on Atlantic City Excursionists. Big business.

Hashim's Grand opera house is playing to capacity, notwithstanding that it holds more people than any place of amusement here, except the Academy of Music. Verona Jarmon, Clifford and Hiram, J. S. Bundy, Artie Hall, Mr. and Mrs. Harry Thorne, Haines and Pettigill, Fox and Allen, Sharp and Platt, Riley and Hughes, Maddox and White, and the Maginleys form an attractive programme this week.

Keith's is, as usual, crowded with the best class of amusement seekers. This week the features are Robert Hillard and company, Nat M. Wills, Mrs. Felix Morris, J. Richmond Glenroy, Mince Four, Stelling and Howell, Fred's dog, Vernon, Thomson and Richard, Corville and McBride, John E. Hardy, Sophie Burman, Jennings and Boness, and the biograph.

A monster concert in aid of the Galveston sufferers is going on this evening in the large Convention Hall, given by the United Singers of Philadelphia. The chorus is 1,500 strong. Receipts large.

A German theatrical company is being organized here to lease the Arch Street Theatre for the season of 1901. They have already secured 250 subscribers at 98 cents each. This is one-half of the guarantee fund required by the management of the theatre. The German Society have their headquarters at Marshall and Spring Garden Streets. L. Bettman is the secretary.

S. FERNBERGER.

WASHINGTON.

Plans and Players of the Lafayette Square Stock—Grace George's Success—Current Bills.

(Special to The Mirror.)

WASHINGTON, Oct. 8.

In the corporation court at Alexandria, Va., a charter was granted last Thursday, Oct. 4, to the Lafayette Square opera house company, of Washington, D. C., with a capital stock of \$300,000. The officers are Uriah H. Painter, president; Frederick G. Berger, vice-president, and James H. Ash, secretary and treasurer.

The New National Theatre's attraction this week is the Empire Theatre Stock company in Brother John and Lord and Lady Algy. Primrose and Dockstader's Minstrels will follow.

The Lafayette Square presents Tony Sullivan in Mrs. R. O'Shaughnessy, opening to-night to a fair attendance. Supporting Mr. Sullivan are Thomas J. Ryan, Richard and Alice McAvoy and others. King of the Opium Ring comes next, closing the preliminary season.

The Rose of Persia is the bill at the Columbia. Grace George and the production, Her Majesty, last week scored a great success at this theatre. Manager William A. Brady during this engagement made his reappearance on the stage, leading and drilling the male and chorus.

Manager Frederick S. Berger, whose stock season at the Lafayette Square Opera House will open Oct. 22 with The Duncing Girl, announces that his company will comprise Blanche Bates, Percy Hallowell, Louise Thordyke, Roucancit, Florence Nelson, Katherine Field, Louise Mackintosh, Eugene Kennedy, John T. Sullivan, Walter Claven, Charles Wynette, John Daly Murphy, Robert Rogers and Frederick Sullivan, with Walter Clark Bellows as stage director. John Slammer will be chief scenic artist.

Blanche Bates' stay will be for only six weeks, however, as her contract with David Belasco will only admit of that period. She will be succeeded as leading woman by Percy Hallowell.

The prices at the Lafayette Square will be 50 cents for the ground floor, 75 cents for mezzanine box circle seats, and 25 cents for balcony and gallery. Manager Berger has already over fifty of the best royalty plays under contract.

PAULINE HALL.



Pauline Hall, pictured above in one of her most attractive costumes, has repeated with emphasis this season the success that she had won before in vaudeville. Always a charming woman, her delightful singing has earned for her a high place among the leading favorites of vaudeville. At the close of her present season it is Miss Hall's intention to go abroad and to appear at the principal music halls of England and the Continent.

JOHN T. WARDE.

ST. LOUIS.

Fair Week a Golden Harvest—Success of the Giffen Company—An Actor Disappears.

(Special to The Mirror.)

ST. LOUIS, Oct. 8.

Fair week was a big winner for the theatres. Notwithstanding the intense heat for this time of the year, every house in the town was packed from top to bottom at nearly every performance. The weather was delightful for outdoor attractions, and consequently the fair drew enormous crowds all week. The exposition did a record-breaking business. The Veiled Prophet's parade, on Tuesday night, was witnessed by more people than has been seen in for many years. Taking every thing into consideration, the carnival week was a grand, glorious success, and every one was happy.

The Whitney-Knowles' Quo Vadis played to large crowds of visitors at the Olympic during the past week. The company has been changed considerably since it appeared here in February, but Arthur Forrest continues at the head of the company in his excellent impersonation of Petronius. Edmund B. Lyons and Nellie Reed, who were members of the Imperial Stock company two seasons ago, were well remembered by their friends and admirers. This evening Manager Short presented "Way Down East," which was seen at the Olympic last season. In the cast are: Beryl Hope, Robert Fisher, Sara Stevens, Elric R. Collins, Mabel Strickland, Frank Currier, Felix Hancy, Will T. Ellwanger, Ella Hugh Wood, Frank Bell, John H. Bunney, and Glover Ware. The Keely-Shannon company Oct. 15.

Last evening Mathews and Delger opened the week at the Century with The Night of the Fourth, to a big house. These clever comedians have a strong supporting company this season, including Walter Jones, Norma Whalley, Bessie Emmelhil, Philip H. Ryley, Tony Hart, Josie De Witt, Ethel Klyman, Marion Canning, and Adlyn Estee. Next Sunday, Roland Reed.

The second week of The Great Ruby, at the Imperial, was a glorious triumph for Manager Giffen, as immense audiences vigorously applauded his wonderful production at every performance. Manager Giffen has now shown us what he can do in the way of presenting a grand spectacular production, which has been the talk of the town, so this week he is offering that old familiar drama, The Wife, in order to properly introduce his company to the Imperial patrons. The cast: Helen Trueman, Madeleine, Lucille Ferrant, Louise Bonaglass, Mrs. S. Bellamy Ives, Lucile La Verne, Kitty Ives, Grace Scott, Mrs. Amy, Marguerite Crosse, Agnes, Grace Estelle Clark, John Rutherford, E. J. Rutherford, Matthew Culver, S. Sheldon Lewis, Robert Gray, George Foster Platt, Major Putnam, William Tooker, Mr. Randolph, Maurice Jancy, Jack Dexter, Donald Bowles, Silas Trueman, De Witt C. Jennings.

At the Columbia, this afternoon's bill was headed by Gail Vourtee Wolf and company, in William Young's oriental fantasy, Woman's Wiles. Mrs. Wolf is a well-known St. Louis society woman, and this is her first appearance on the stage. She is a sister of May Vourtee, just seen here with On and Off. Others are J. W. Winton, De Haven, Male and De Haven, Stanley and Wilson, Frenchell and Lewis, Bartelli Troupe, Fio Adler, Billie Taylor, Barlow and Nicholson, Bradford and Carter, Charles S. Knight, and the kindred.

Superba has been a fair week attraction in St. Louis for several years, but it is doubtful if it was ever presented so well as it was at the Grand last week. Business was phenomenal. This week Rose Melville is appearing in Sis Hopkins, in the supporting company are Elsie Mackay, Ethel Fane, Stewart Murry, E. A. Locke, Joseph Manning, C. J. Owen, Kate Holland, John Duly, Elsie Kammann, Belle Miller, and John Turtan. A Midnight Bell is underlined.

The World, one of the old-time melodramas, was the Havin attraction last week, and it kept the gallery patrons continually howling while the curtain was up. Manager Garen's offering this week is In Old Kentucky, introducing Jack Brumler, Bert G. Clark, George Calne, Thomas MacLarny, William Collington, Robert Ellis, James Roberts, John M. Powell, Harry Swinton, Elsa Ryan, Edmund Dudley, and Adelaide Eaton Colton. Next week The Tide of Life.

Articles of incorporation were filed Tuesday by the St. Louis Theatre Company. Its capital stock is \$6,000, fully paid up. William Garen and Joseph Morrison each hold twenty-eight shares, while John H. Havin, Harry Jones, George Middleton, and Frank R. Tate own one share each. The company is incorporated to operate the Imperial Theatre. Mr. Garen represents John H. Havin, and Mr. Morrison represents Messrs. Middleton and Tate, of the Columbia, who have an interest in the Imperial. Mr. Havin says the incorporation is simply to put the Imperial on a legal basis.

Colonel Hopkins did a big business at Nash Hall last week with "Chordy," and will continue the same bill this week.

Rice and Barton's Rose Hill English Folly company is at the Standard for a week. The burlesques offered are All at Sea and Stolen

Pleasures. The old entertainers are Collins and Collins, Catherine Rose Palmer, Joe J. Sullivan and Carrie Webster, Hickey and Nelson, Willard and Wheeler, McFarland and Lee. Next week, Harry Morris' Twentieth Century Maids.

W. I. Burham, who has been press representative and assistant treasurer at the Imperial since the opening of the season, was compelled to give up the box-office position in order to devote more time to his press work. Web Richetta, who has been connected with the Imperial for several years, was appointed assistant treasurer.

The St. Louis Musical Festival Association, formed during the summer, proposes to give a series of eighteen concerts in the Coliseum in November. A chorus of 800 voices is in rehearsal, with an orchestra of ninety and a band of fifty players. Among the leading soloists engaged are Madeline Nordie and Schumann-Helms, Gertrude May Stein, and Carlotta Mancini. W. H. Sherwood, pianist, and Theodore Hoch, cornet virtuoso, will appear at the matinees. Clemens Strausberger is President, ex-Mayor C. F. Wallbridge and Dr. Emil Proctorius are Vice-Presidents, and Lee A. Hall, Jr., is general manager of the festival association.

George Flood, a member of the Imperial Stock company, playing Sir George Hartopp in *The Great Ruby*, mysteriously disappeared last Monday morning. Mr. Flood was seen at the rehearsal Monday morning. Where he went from there no one has been able to find out. His personal effects are at the Imperial Hotel, where he roomed. The police have been requested to locate the missing actor, but as yet their efforts have been unsuccessful. Fred Sullivan was engaged to take Flood's place in *The Great Ruby*, and he played the part splendidly. J. A. Norton.

CINCINNATI.

High Temperature Lowers Receipts—The German Stock—Mary Manning Scores.

(Special to The Mirror.)

CINCINNATI, Oct. 23.

The midsummer weather of last week had a depressing effect on the theatres, only one of two doing the business that the attractions offered seemed to warrant. Notwithstanding the discouraging circumstances three new enterprises were launched yesterday and to-night.

By far the most important of these was the opening of the season of the German Theatre Stock company last night in Der Tugendhof. This company, one of rare artistic merit, occupies the stage of the Grand every Sunday evening. Giving only one, or occasionally two performances a week, there is no hope of profit, but the players are guaranteed against loss by the liberality of a few of the leading German citizens, and this encourages them to have frequently been the first to give an American presentation of Berlin and Vienna successes. But few changes have been made in the company, and the same policy will prevail this year as in the past.

Though a total stranger to most of our theatregoers, since she has never played in this city before, Mary Manning was greeted by a large and brilliant audience at the Grand to-night, where she presented Janie Meredith. The production is a complete one in every respect, and the star received excellent support from Robert Brown, Burr McIntosh, A. S. Lipman, George Packard, Carl Ahrendt, Amy Ricard, and Vivian Leonard.

The Baldwin-McVie Stock company opened Robinson's opera house yesterday in *The Devil's Web*. The company is headed by W. H. Murdoch and Loraine Drexel, and has been playing in other cities for some time, hence a smooth opening performance was given.

To-night Manager Heck installed a new stock company in his theatre, where vaudeville will also be continued as a feature.

People never seem to tire of *A Female Drummer*, and it pleased two large audiences at Heck's yesterday. The leading parts are played by Helen Byron, Nellie O'Neill, George Richards, and Willis Sweetman.

This week the Lyceum has *Midnight in China* town.

A Rag Time Reception is the current bill at the Walnut.

Honri Lavandou's Catherine was seen for the first time in this city yesterday at the Pike. Lizzy Hudson O'Neil was excellent in the title role, and was ably supported by the rest of the company. As is always the case at this house, the scenery and furnishings were admirable, and the stage-management most excellent. Next week, *Squire Kate*.

Although her name appeared on the programme throughout the week, Olive Wallace was too ill to appear at any time with the Baldwin-McVie company at the Grand. Her place was taken by Louise Mortimer. H. A. Sutton.

BALTIMORE.

This Week's Offerings—The Season at Musik Hall—Items of Interest.

(Special to The Mirror.)

BALTIMORE, Oct. 23.

Primrose and Bookstader's Minstrels opened to-night at Ford's. The house was crowded, as Baltimore has always been a good minstrel town. Lew Bookstader was greatly enjoyed. George Primrose has a pleasing new act. The vocalists were all in fine voice and the entire performance was a clever one. Next week, Peter F. Bailey.

May Irwin, in *The Belle of Bridgeport*, holds forth at the Academy of Music this week. Maudie Adams will follow in the first production of *L'Aiglon*.

Two Little Vagrants is this week's play at the Holiday Street Theatre. It is presented by a competent company and is appropriately staged. In the cast were Nina Harrison, Anna Bodden, Lottie Briscoe, Ethel Earle, Katherine Vincent, Ruth Eldridge, Arthur Cogges, Del in Barre, Harry Collins, Hugh Cameron, James Baum, and Robert Mullen. Next week, *Siberia*.

Bernard Ehrlich, who has assumed the management of the Music Hall this season, has returned from New York, where he arranged for a number of excellent attractions. The first of these will be two lectures by Ernest Seton-Thompson, Oct. 26. On account of the political activity many demands have been made upon the Music Hall, which is the largest auditorium in the city, for this month, and as a consequence the regular season will be somewhat delayed.

Viola Allen, in *The Palace of the King*, did an enormous business at Ford's Grand Opera House last week. Standing room only was the order at every performance. The audience was enthusiastic. Robert T. Haines and William Norris shared honors with Miss Allen.

The Rose of Persia drew poor houses at the Academy last week. Those that attended were not enthusiastic over the performance.

HAROLD KUTLER.

ANNIVERSARY AT THE LITTLE CHURCH.

The fifty-second anniversary of the Church of the Transfiguration, better known as "The Little Church Around the Corner," in this city, occurred on Sunday, when special services were held. The pastor, the Rev. Dr. George Clarke Houghton, was assisted by the Right Reverend Edwin Gardner Wood, Bishop of Florida, who preached an eloquent sermon. Choirmaster James Potter Dod had arranged an elaborate musical programme, which was sung excellently by the large choir. Many players were in the congregation, eager to participate in commemorating the anniversary of "the actors' church."

Frank Mostyn Kelly, detective, caught in the Web.

John F. Birch, comedian, at Liberty. Minnow.

THE STOCK COMPANIES.

The Thrushmore company, Milwaukee, revived *The Prodigal Daughter* at the Academy last Monday night and achieved another success. The production was given more elaborately than upon its first presentation, nearly two years ago, and the company gave a more spirited performance also. Individual hits were made by Kate Wood-Fiske, Eugene Moore, Edgar Baume, Lee Baker, Albert J. Morrison, Miss Taylor, Miss Evelyn, and Riley Chamberlin. Stage director Frederick Paulding is now at work upon a big revival of *Anna Karenina*. The company celebrated its one thousandth performance last night, when appropriate souvenirs were distributed.

Bartley McCullum has arrived in town, having closed his summer stock season at Cape Cottage, Me., that was the best he has had in fourteen years. Mr. McCullum has been engaged to manage the Cape Cottage Theatre next summer.

Both Newark stock companies had excellent bills last week, and had good audiences. The Muth and the Finne was presented at the Columbia. Kate Paulding, as Marion Walton, won first honors, and was well seconded by Carleton Mace, Charles Haddock, and Louise Rigley. The other members of the company also did good work. At the New Century a double bill was given, consisting of *The First Born* and *Giorgina*. Una Abell-Britcher scored in both plays, and Lawrence Hanley, Minnie Monk, Frank Richardson, and Thomas Meegan were also excellent.

Owing to the illness of Lawrence Hanley, of the New Century Stock company, his part of *Charley Wagon* in *The First Born*, was taken at short notice by Victor Moore, the comedian of the company, who surprised the regular patrons of the house by appearing to such good advantage in a serious role.

Maurice Clyde has joined the New Century Stock company temporarily.

John Waldron arrived in town on Tuesday and was at once engaged, through J. J. Spies, for the New Century Stock company, to take Lawrence Hanley's role in *Giorgina*, owing to Mr. Hanley's illness. Mr. Waldron played the part Tuesday night with success.

The Dearborn Theatre Stock company, Chicago, jumped from the heroes of *The Musketeers* to the brief fun of *My Friend from India* last week, and proved their versatility beyond question. James E. Wilson played Erastus capably. William Evans was successful as the barber. Edward Mackay's Charlie was light and breezy. Mamie Ryan gave a very funny performance as Tilly. Nannette Francis was a pleasing Gertie. This week *A Social Highwayman*.

The second week of the Hopkins Stock company's third year at the Grand Opera House, Memphis, Tenn., witnessed a pleasing production of *The Still Alarm*. Carrie Lamont, Hattie Marshall, and James Hester did excellent work.

The Greenwall Stock company, at the American Theatre, in this city, is now giving matinees every week day except Monday, instead of on Wednesdays and Saturdays only, as heretofore. The management found it necessary to increase the number of matinees because of the great demand for seats, the subscription list practically selling out the house.

While playing in Northern Lights with the Grand Opera House Stock company, Pittsburgh, Oct. 23, Thomas W. Ross shot himself in the chest with a revolver, supposed to be loaded with blank cartridges, that he was using in his role. He was taken to a hospital.

Virginia Drew Treceott, who is a new member of the Moffet Eagle stock company, at Louisville, Ky., won immediate favor with the theatre-goers of that city upon the occasion of her first appearance, as the widow in *Victor Burand*. The local reviewers spoke highly of her impersonation.

True S. James will open the Bowdoin Square Stock company, Boston, as leading man, Oct. 25, for the season. Mr. James has postponed his intended tour in *A Royal Prisoner* until next year. He will make a six weeks' tour of Canada and Nova Scotia in June and July.

Lavinia Shannon continues to achieve successes with the Grand Opera House Stock company, New Orleans. The emotional work in *A Young Wife* last week was classed by a local critic with that of Clara Morris.

Harry Mastayer has been engaged for light comedy roles with the Lyceum Theatre Stock company, St. Joseph, Mo.

William L. Curtin has been engaged for the season by Henry V. Donnelly for his stock company, at the Murray Hill Theatre.

A stock company for the Tivoli Theatre, Elmira, N. Y., is talked of.

The Alcazar Theatre Stock company, San Francisco, presented week of Sept. 24 Clay M. Gibson's delightful comedy, *His Japanese Wife*. The story tells of one Michael Patrick McGuffin, a young society man who is ashamed of his Irish-borne name and who while on a visit to Japan enters into one of the temporary marriages for which that country is famous. Around this Mr. Gibson has built an excellent play and the Alcazar has added another triumph to its long list. Edwin T. Emery as McGuffin was seen to great advantage. Charles Bryant gave a delightfully characteristic performance of Sakuraki, a Japanese wrestler. George F. Webster as Livingston Mudd did clever work. Juliet Crosby made her reappearance after a long absence abroad and won much praise. Howard Scott as the Rev. Mr. Flagg was capital. Clarence Montaine and Clarence Arper played carefully and scored. Howard Hall as Merrillfield was well received. Of the women Marie Howe carried off first honors, and was closely followed by Polly Stockwell, May Keene and Gauda Daudet. *Wet-Tens of Tennessee* followed.

Lorraine Drexel has been engaged as leading woman and Sheppard Camp as business manager with the Baldwin-McVie Stock company at Robinson's opera house, Cincinnati.

The Valentine Stock company met with success last week in its presentation of *Peaceful Valley* at the Princess Theatre, Toronto. Robert Evans, who has become a big favorite with Canadian playgoers, appeared in the role of Hosea Howe and won hearty commendation. Meta Maynard, the new leading woman, has made an enormous hit in Toronto, as have Jack Webster, Anne Hancock, George C. Robinson and, in fact, every member of the organization. Since the engagement of the Valentine company began there has been an improvement in the character of the audiences at the Princess. Government Acceptance is the bill for this week.

Augusta Boettcher has been engaged for the Herbert Stock company at Pittsburg.

Harry Glynnette is a new member of the stock company at Halifax, N. S.

Among the players engaged by Enos and Young for the new stock company at St. Joseph, Mo., are Nevada Hebron, Irene Timmons, Kate Bonet, Kizzie Mastayer, Lynn Pratt, Alec Frank and Harry E. Mastayer.

PROFESSIONAL DOINGS.



Frank Charles Rose, a portrait of whom appears above, has been engaged by Alfred E. Aarons to direct the production of *Robert of Sicily*, the new romantic play by Grace Livingston Furness, in which Joseph Haworth is to star this season. That Mr. Rose is rightly accounted one of the most competent stage-directors in the country is proved by his many successful achievements. At the opening of the present season he was stage-manager of the Greenwall Stock company, at the American Theatre, and staged that company's productions of *The Great Ruby*, *The Musketeers*, and *The Charity Ball*. Mr. Rose left the American to take the stage-direction of *Lost River*, that has scored such a success at the Fourteenth Street Theatre. One of Mr. Rose's greatest successes in the past was the revival of *Shenandoah* at the Academy of Music in 1898, when he made the battle scene a wonderful example of realism. Mr. Rose was an actor before he became a stage-director, and received his early training under Charles Fechter, of whose company he was a member for two years.

Charles Bartling is now acting manager of At Pine Ridge, for David Higgins, who is with his new play, *Counting at Green's*.

David Higgins produced his new play, *Counting at Green's*, at St. Joseph, Mo., Oct. 5.

James R. Waite intends to star next season, playing the title part in *Jasper Hackett*, a new comedy by J. C. Nugent.

Sylvia J. Bedrick, professionally known as Sylvia Bedra, was married at her home, Schenectady, N. Y., Sept. 29, to Frederick Lester Stanton, a New York dentist. Mrs. Stanton has appeared in *The Isle of Champagne*, *A Paris Doll*, and with the Ott Brothers.

Manager Charles Seymour has bought the rights of the Boston Troubadours, and has engaged several high-class singers to interpret a number of standard operettas after the manner of the noted German food company, of England. Mr. Seymour will play the middle States and will carry an operatic orchestra to aid his performance.

San Toy has been translated into German and will be produced in Vienna this month.

M. R. Curtis filed a petition in bankruptcy at St. Paul, Minn., on Oct. 6, with liabilities of \$117,000 and assets of \$25.

The old Academy of Music, Buffalo, N. Y., was damaged by fire on Oct. 5.

Mary Manning had a gratifying opening in *Janie Meredith* at the Star Theatre, Buffalo, last week. The artistic success of play, star and company was emphatic. The receipts are said to have broken the theatre's record.

Allice Kent, who met with success in the ingenue role in *Jack of Diamonds* last season, is fast recovering from a very serious operation. She hopes to be able to be moved soon from the hospital to her home.

Willis E. Boyer reports that Daniel Sully in *The Parish Priest* is doing a large business in New England. Mr. Boyer is in town arranging for the production of a new play by Daniel Hart, entitled *A Daughter of Dixie*.

The Lyman Twins in *A Merry Chase*, owing to loss of their baggage at Newport, Ill., on Sept. 20, lost that night's performance at Spring Valley, Ill., where they had the largest advance sale of the season, and money was refunded.

Lewis Hooper, who staged the English production of *Florodora*, took charge of the stage for the forthcoming production of *Florodora* at the Casino. Dame, Kyles and Fisher have secured an English premiere danseuse, Beanie Galletty, for this production.

Mildred Garp, of a Milk White Flag, was severely burned at Bellows Falls, Vt., the other night by the explosion of an alcohol stove, which she pluckily carried from a dressing room to the stage, where the blaze was extinguished. Her presence of mind probably saved the theatre from destruction, but her injuries were most painful. She has come to New York for treatment.

Harold Cobhill retired from *A Young Wife* (Western) in Minneapolis owing to an illness with which he had suffered for several weeks. He has returned to his home in the East.

The company playing *Maloney's Wedding* were entertained at supper in Louisville on Sept. 25 by Acting Manager Lee Oberdorfer in honor of the fact that Louisville is the home city of Manager Leon F. Levi.

The Appellate Division of the Supreme Court of New York has sustained a verdict in favor of Frank W. Sanger to recover the sum of \$1,800 alleged to be still due as an unpaid balance on a bond given for T. Henry French in the recent celebrated case in litigation about Little Lord Fauntleroy.

General Lew Wallace came on from Crawfordsville, Ind., to see the closing performance of *Ben Hur* at the Broadway Saturday.

M. B. Leavitt has taken out a company to play *The Spider* and *The Pig* in Mexico and Cuba.

John Ward, property man, and John Keyser, stage hand, indulged in a free fight beneath the stage of the Grand Theatre during the opening performance of *Richard Mansfield's King Henry V.*, on Oct. 5. Ward was knocked out and an ambulance was summoned, but the surgeon found that Ward's injuries were only shamed.

Hector Rosenfeld has taken an agency for the New York Life Insurance Company.

John E. Wells and Kitty Helston were married at Chester, Pa., Oct. 7.

Mrs. Harry E. Chase (Emma Chase) is ill with typhoid fever at St. Luke's Hospital, Marquette, Mich.

Fred W. McIntosh, business manager for Duffy's Jubilee, is staying in Boston during the short run of the company on account of the illness of Manager F. W. Nason.

The last performance of Mrs. Erving Winslow's Summer School of Acting at Concord, Mass., was *The Inconstant*, with Messrs. Palfrey, Stur-

gis, Winslow, Hildebrand, Jackson, Hells, Ellisworth, Hunt, French, Gage and Garand, and Misses Gorman, Sharpston, Higgs and Brennan in the cast.

Boose Stahl appeared at his home city, Rochester, N. Y., last Wednesday for the first time in four years, appearing only with William Barrett in *An American Gentleman*, and was welcomed as a welcome that was almost universal. The house was packed and the audience very appreciative, and baskets of flowers.

Leon Kessel has returned to manage Sanford Dodge for three years.

George C. Boniface, Jr., was the guest of honor of Colorado Springs Lodge, No. 300, F. & M. L., at a reception on Oct. 1.

Ethel Elverson, of A Million Dollars, at the New York, lost a \$100 diamond and emerald brooch, and the police are looking for it.

Flora Kent, a St. Louis girl, who has been studying vocal music in Paris under the direction of Victor Arban, and returned to America, has been engaged to sing at the Casino, under the name of "Suzette," with the Casino Square Opera company at St. Louis in the forthcoming season of grand opera.

Daniel Frohman's Stock company is rehearsing a new play by Alfred Sage (Lamberton). Mr. Frohman and A. Richardson contemplated the rehearsals in Cleveland last week.

The Opera House, at Concord, Mass., that was damaged in the recent disaster there is now being rebuilt, and the Concord Theatrical Circuit company, its managers, expect to have the theatre open before the first of the year.

Sardon's Fedora, under management of Charles H. Clarke, will open at Fall River, Mass. Eleanor Franklin and Brinsley Shaw will head the company.

Theodore will be presented at the Boston Theatre on Oct. 22, the company including Mr. and Mrs. Clarence M. Bruno, Melbourne MacDowell, Hudson Liston and fifty others.

William V. Mong's new play, written for him by Frederic L. Power, will be called *The Hour of His Need*.

Steward Will V. Zimmer, of the Russell House, Detroit, has introduced a novelty in the way of ornamenting his recent cards with portraits of players and other prominent folk. Recent pictures were those of Herbert Kelley, Elsie Shannon and Lew Backstader's baby.

Mr. and Mrs. Edith La Greix (Joseph Crockett) have bought nine lots at Englewood Cliff, N. J. They own besides eight lots at White Plains, N. Y.

CURRENT AMUSEMENTS.

Week Ending October 23.

Reservations Through.

METROPOLIS (Third Ave. and 12th St.), SHOOTING THE CHIEFS.
OLYMPIC (Third Ave. and 12th St.), QUEEN OF THE ORCHIDS.
HAMILTON OPERA HOUSE (39-21 West 12th St.), ORIS SKINNER IN PRINCE OTTO—8:15 and 10:15.
HURDIS AND SEAMON'S (39-21 West 12th St.), REVELLY AND WOOL'S BIG SHOW.
PROCTOR'S GRAND (42nd St. and Lexington Ave.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 p.m.
CIRCLE MUSIC HALL (Broadway and 40th St.), Closed.
PROCTOR'S PALACE (40th St. bet. Ave. and Third Ave.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 p.m.
CARNegie HALL (seventh Ave. and 57th St.), SCHUBERTS BEER AND LORONA JACKSON—Thurs. and Fri., Oct. 24.
NEW YORK (Broadway and 45th St.), A MILLION DOLLARS—3:30 Week—8:15 to 10:15.
CITY (Broadway and 45th St.), LITTLE CATER IN ZAZA—2:30 Week—8:15 to 10:15.
VERKLEIN LACRUM (21 West 4th St.), Closed.
VICTORIA (seventh Ave. and 42nd St.), BOONIES BROTHERS IN GENERAL FREAK—3:30 Week—8:15 to 10:15.
REPUBLIC (35-21 West 42nd St., adjoining The Victoria), JAMES A. BEER IN SAG HARBOR—3:30 Week—8:15 to 10:15.
AMERICAN (Eighth Ave., 42d and 43d Sts.), THE SENSATION.
MURRAY HILL (Lexington Ave. and 42d St.), THE MAINTENANCE.
BROADWAY (Broadway and 42d St.), BEANER WALSH IN BARBERE—1st Week—Two Times—8:15 to 10:15.
MENDENHALL HALL (43 West 4th St.), Closed.
EMPIRE (Broadway and 4th St.), JOSE DREW IN BEANER AND CARVER—3:30 Week—8:15 to 10:15.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA IN ENGLISH.
CARNegie HALL (seventh Ave. and 57th St.), SCHUBERTS BEER AND LORONA JACKSON—Thurs. and Fri., Oct. 24.
CASINO (Broadway and 39th St.), THE BELL OF BOHEMIA—3:30 Week—8:15 to 10:15.
KNICKERBOCKER (Broadway and 34th St.), FRANK WILSON IN THE WINGS OF MALABAR—3:30 Week—8:15 to 10:15.
HERALD SQUARE (Broadway and 35th St.), ARIZONA—3:30 Week—8:15 to 10:15.
GARDEN (39th St. bet. East and 4th Sts.), W. H. CHASE IN DAVID DREW—3:30 Week—8:15 to 10:15.
KOSTER & HALLS (45-49 West 34th St.), VAUDEVILLE.
SAVOY (42 West 34th St.), JOURNALIST HALL IN THE BELL RING—1st Week—3:30 Week—8:15 to 10:15.
MANHATTAN (125-127 Broadway, Canal West—4th Week—8:15 to 10:15.
THIRD AVENUE (Third Ave. and 3rd St.), A RIDE FOR LIFE.
BIJOU (429 Broadway), BEATRICE COCHRAN IN MISTRESS NELL—opening Tues., Oct. 9.
WALLACK'S (Broadway and 39th St.), SARAH COWELL LARSEN IN THE GREATEST THING IN THE WORLD—1st Week—1st Time.
DAILY'S (Broadway and 39th St.), SAN TOY—3:30 Week—8:15 to 10:15.
WEBER & FIELDS' (Broadway and 28th St.), FRANK DREW IN DEWITT QUO VAS ES—3:30 Week—8:15 to 10:15.
COMIQUE (Broadway and 28th St.), Closed Sat., April 2.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 p.m.
GARDEN (Madison Ave. and 28th St.), HENRI HARRISON IN KING HENRY V.—3:30 Week—8:15 to 10:15.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 28th and 29th Sts.), Closed.
MINICK'S (415-417 Eighth Ave.), MISS NEW YORK, JR.
MADISON (415-417 Eighth Ave.), MISS NEW YORK, JR. and Lady—1st Week—1st Time.
LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), ANNE REVELL IN A ROYAL FAMILY—4th Week—8:15 to 10:15.
EDEN (34 West 42d St. bet. Sixth Ave.), FRANKIE IN WAS—3:30 Week—8:15 to 10:15.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 p.m.
GRAND OPERA HOUSE (Eighth Ave. and 2nd St.), JOSEPH KESTER COMPANY IN A MIDWINTER NIGHT'S DREAM.
HIVING PLACE (Southwest cor. 15th St.), GERMAN TRAGEDY, COMEDY, DRAMA AND OPERA.
FOURTH AVENUE (4th St. bet. Sixth Ave.), LAST RIVER—3:30 Week—8:15 to 10:15.
KEITH'S (East 14th St., 10th Broadway), CONTINUOUS VAUDEVILLE—12:30 to 10:30 p.m.
ACADEMY (11th Ave. and 13th St.), ANDREW HARRIS IN THE BELL—3:30 Week—8:15 to 10:15.
JANEY PASTOR'S (Madison Building, 13th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 p.m.
DEWEY (125-127 East 14th St.), THE MAJESTIC: BEAVER.
STAR (Broadway and 12th St.), A WING-GUY.
GERMANIA (45 East 8th St.), ADOLF PHILIPP IN THE SECRETS OF NEW YORK—3:30 Week.
LONDON (25-27 Bowery), THE MERRY HARRIS.
PEOPLES (39-39 Bowery), THE MERRY HARRIS.
MINER'S (35-39 Bowery), THE MERRY HARRIS.
ITALIA (46-48 Bowery), THE MERRY HARRIS.
WINDSOR (46-48 Bowery), THE MERRY HARRIS.

Borough of Brooklyn.

ACADEMY OF MUSIC (56 to 58 Montague St.), Closed Sat., June 2.
PARK (36 Fulton St.), Closed.
HYVLE & BEHMAN'S (59-52 Adams St.), VAUDEVILLE.
NORVELL (11th Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Eim Pl. or Fulton St.), SLAVES OF THE ORIENT.
PAYTON (4th Ave., opposite Taylor St.), ARISTOCRAZY.
LYCEUM (104-106 Grand St.), THE SOCIAL WARS.
AL HEEVES' MUSIC HALL (Fulton St. opp. Grand Ave.), THE INDIAN MAIDS.
AMERICAN (35-41 Bedford Ave.), JANE E. HACKETT IN THE PRIDE OF JENNICO.
STAR (39-41 2nd St., bet. Fulton St. and New DEVERE'S OWN COMPANY.
EMPIRE (101-99 South 4th St.), THE ROMANIAN BROTHERS.
COLUMBIA (Washington, Liberty and Adams Sts.), HEARTS AND KISSES.
GAYETY (Broadway and Manhattan St.), THE DAIRY FARM.
LYCEUM (Montrose Ave. and Manhattan St.), FROM STICK TO SON.
BIJOU (11th and Madison Sts.), WILLIAMS AND WALKER IN THE SINGING MAN.
MONTAGUE (10th Ave. and 13th St.), WILLIAM GILBERT IN SHERLOCK HOLMES AND THE CASE OF THE DOG.
PRIMA (10th Ave. and 13th St.), WILLIAM GILBERT IN SHERLOCK HOLMES AND THE CASE OF THE DOG.
GILBERT'S (10th Ave. and 13th St.), WILLIAM GILBERT IN SHERLOCK HOLMES AND THE CASE OF THE DOG.
GILBERT'S (10th Ave. and 13th St.), WILLIAM GILBERT IN SHERLOCK HOLMES AND THE CASE OF THE DOG.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$45; Half-Page, \$80; One Page, \$150.
Professional Cards and Managers' Directory Cards, 15 cents an agate line. Single insertion, \$1.50 a line for three months.

Reading Notices (marked "N") 50 cents a line. Charges for inserting portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge. Space on last page except from this condition.

Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 621 39th Street.

Registered with address, "Dramatic Mirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave.; Travellers' Ag. in Paris, at Boulevard, 15 Avenue de l'Opera. In Sydney, Australia, Straits & Co., Moore St. The Trade supplied by all News Companies.

Advertisements should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

NEW YORK - - - - - OCTOBER 13, 1920.

Largest Dramatic Circulation in the World.

"CATERING" IN THE THEATRE.

In London a discussion as to the propriety and wisdom of permitting persons to smoke in the regular theatres is under way.

Persons smoke with perfect freedom in the music halls or variety theatres in England, as they do in some of those amusement resorts in this country. The habit is more general in that class of theatres in London than it is in New York, where several of the "continuous" houses that cater profitably to women and children quite properly taboo the weed as they try to taboo all else that might offend their patrons. The comparatively limited indulgence in the music halls of New York and other large American cities undoubtedly is a growth from the English habit and permission, but there is little probability that it will be extended here even in other than theatres devoted to the drama.

It is not surprising, perhaps, that this question should be seriously discussed as to the dramatic theatres of London when it is remembered that the "bar" is a feature of most theatres in the English metropolis. The bar no doubt serves well enough in London theatres, because the public of those theatres is used to it—a public that has none of the inborn and inbred repugnance to the idea of an alcoholic dispensary in direct association with the theatre that naturally sets the American public that patronizes the play against the idea—and it may be said, too, that the London public does not notably abuse its theatre bar. That there is, aside from the "public convenience" alleged in favor of the theatre bar abroad, a considerable profit from that institution to the lessee of a theatre is quite probable, for it is remembered that the most prominent of the commercial operators in American theatricals some years ago, after a visit to London, declared his intention to set up bars in the first-class theatres controlled by him here "for the convenience" of his patrons. He thought better of it, and happily for him refrained from trying the innovation.

It may be said that it is doubtful that smoking ever will be permitted even in the London theatres that think nothing of the bar. General as the use of tobacco has become, it is not tolerated at any public function of dignity graced by the presence of women, and probably never will be tolerated at any such function. The discussion of the subject by well-known managers in London but marks the dilemmas that arise before them during a period of stagnation in business that may be attributed to more serious things than the unwritten prohibition of tobacco-smoking at the play. The few managers that discuss the question favorably are willing, of course, to do almost anything that the public may want them to do if the result is profit to the managers. At a time of unwelcome depression of theatre business they are casting about for some expedient to solve their difficulties. Yet they are not to be blamed as much as some American man-

agers that are commercializing the theatre here are to be blamed—managers whose dominant instinct could not possibly be represented more faithfully than it was one day recently in an article written by one of them in a New York evening newspaper, in which, discouraging managerial action against an abuse in the theatre criticised in the press, he sounded the keynote of his tribe by saying that managers always should be subservient because they are in "a business in which we ask the buyer for his money before we even show the goods."

TOO MANY INFERIOR COMPANIES.

COMPLAINTS are coming in to THE MIRROR from local managers and correspondents that certain parts of this country and Canada are suffering from a succession of inferior companies that are announced as first-class companies, their prices for admission being first class, and their every claim being falsified upon appearance. One correspondent in Canada writes from a prominent stand in the Dominion:

Canada is suffering from a plethora of poor one-night companies. These companies probably are good enough for small towns at 10-20-30, but when they spend their wings and soar upward they should at least readjust their costs. Three consecutive companies have played here within a week, heralded by magnificent press notices and "billed like a circus." The first two, on the authority of their representations, played to large business, but the last began to suffer the result of reaction, although it played to a better patronage than it deserved. The effect of the wretched performances given by these companies will be that when a really good attraction comes it will play to empty seats, as this public will decline to patronize any attraction hereafter unless its merit is assured. Unless reliable reports are furnished to THE MIRROR of such companies as they appear, the one-night stand business will be killed, as, unlike the week-end cities, where one can wait and see whether a company is what it is advertised to be, the one-night stand patron has to decide upon his own information, if he has any information, or find at his cost that a company is not what it is represented to be.

It is THE MIRROR's intention to all correspondents to report truthfully and justly upon all attractions, and that its record is as near a reliable record in this respect as can be expected is shown by the general reliance placed upon it. There is nothing to be gained eventually even by an inferior company by misrepresenting the facts, while it is for the general interest to report a company upon its merits without color or favor. With a purpose to do absolute justice and convey accurate information, THE MIRROR's wish always has been that its correspondents throughout the country should report attractions as they really are, without fear or favor.

It may be that the general prosperity of the country and knowledge that last season was a very prosperous season have combined to cause the exploitation of many poor companies this season by ill-advised managers that hope to profit for the moment from the unusually promising conditions. Such managers not only discredit their own present operations, and make it impossible for them to win confidence for their future operations, but their misrepresentations and their failure to give to the public a *quid pro quo* react against all other enterprises of the theatre except those of commanding reputation.

There is yet another reason, however, for the existence of the large number of inferior companies that are falsely represented as companies of the first class. At a time when the business of the theatre should develop and be developed in line with the development of everything else, as a result of exceptional conditions of prosperity, it is found to be in the hands of a few conscienceless commercial operators who, in their effort to squeeze profits from all first-class stage enterprise, have almost stifled that branch of enterprise. The avenues of the theatre at the head of which these operators do not stand as highway-men are the secondary avenues, in which enterprise, unhindered by an impertinent demand for tribute, is free. There naturally is, therefore, a growth of inferior companies that preponderates; and in the absence of a needed number of the better class of enterprises, the projectors of inferior companies seek to fill the first-class places, with unhappy and far-reaching results.

PLAYS OPTICATED.

Entered at the Office of the Librarian of Congress from September 21 to 25, 1920.

APRIL FIRST. By Charles Vance.
HIS PATIENCE'S WIFE. By Leonard Landes.
MRS. BOWSVILLE'S AMBITIONS. Or A TRIP TO YONKERS. By Reginald Falkner Mend.
QUEEN OF THE ORIENT. By Stanford and Wainstock.
RAGGED MARY. By Robert Emmett Seely.
SARAH'S WILL. By Dolph Levine and Dan Edwards.
SULTAN OF BALLEHORO. By Dolph Levine and Sam Chinnings.
THE CROSS PATCH. By J. E. Anderson.
THE JERSEY LILYS. By Alf Grant.
THE SQUAKER SENTINEL. By Mrs. Ada Henry Van Pelt.
THE RUBY RING. By Anita Vivanti Chartres.
THE TELEGRAM. By Ella Chapman.

THE COAL STRIKE SITUATION.

In response to a telegram from THE MIRROR to Manager John Misher, of Reading, Pa., for his views on the theatrical business in cities and towns of the coal strike section, Mr. Misher yesterday answered by wire:

"Since the strike in the anthracite coal districts I have had many letters and telegrams from managers as to the condition of the theatre patronage. A careful, conservative, truthful investigation reveals a good attendance at high priced entertainments—25, 50, 75c., \$1 and \$1.50—and very small attendance for repertoire or 15, 25, 35, 50c. companies.

"In towns of less than 50,000 population theatrical business has averaged less than \$100 a performance, and receipts have been as low as \$30. We all realize that the strike is unfortunate, as are all agitations between capital and labor, and local theatre managers are innocent sufferers. The small towns are always oversupplied with entertainments, and it can readily be realized what business they can do, with the strike as a very formidable opposition.

"The strike will not be settled for some weeks, and after it is over it will take until the first of next year before all kinds of business in the affected districts will be in a normal condition. I believe it would be a wise thing for managers of coal towns to close until the trouble is over, and then reopen to greatly increased business, giving new life to theatricals in their locality and a profitable business.

"Of course, the newspaper reports are much exaggerated, but the truth of the matter is very serious to the miners and all kinds of business men, and my brother theatre managers have my sincere sympathy in their misfortune."

THE AMERICAN PLAYWRIGHT.

Chicago Journal.

Daniel Frohman has said: "My brother Charles and I have spent thousands of dollars on American dramas within the last few years, only to find that they can't write plays."

Mr. Frohman and the syndicate of which he is a part are in the "show business" to make money. If the leaguers show the American dramatist has contributed less to their profits than the English, the French, or the German, they are undoubtedly entitled to act accordingly.

But, while Mr. Frohman cannot be hanged for high treason because of his opinions, his rather sweeping conclusion may be doubted. American dramatists like James A. Herne, Bronson Howard, Augustus Thomas, William Gillette, Madeleine Lucette Ryley, and Martha Morton may not be disposed of on Mr. Frohman's easy terms. Sag Harbor, Shore Acres, Secret Service, An American Citizen, Alabama, Arizona—these names do not conjure up pictures of dramatic failure. To be candid, they compare very favorably with the better plays from England produced by the Frohmans. And it is not unsafe to say they have made their producers more money.

It may be safer business policy, and year by year, more profitable, to import plays which already have received more or less approval in England or on the Continent. But to conclude from this that Americans cannot write profitable plays is not justifiable.

And it is not the fact.

ONE PHASE OF TRUST DOMINATION.

Pittsburgh Post.

The Consolidated Traction Company is going to completely transform its old power station and barn, at Fifth and Oakland Avenues and Atwood Street. . . . The company some time ago received a proposition from a syndicate represented by Riley and Kromholtz, of the Hotel Schenley, to purchase the property for the purpose of changing the building into a first-class theatre, where stars and companies such as appear at the Alvin would appear. The proposition was accepted, and a price upon the property named. This deal would have gone through were it not that the enterprise was given a death blow when the promoters learned that Nixon and Zimmerman, proprietors of the Alvin, and members of the theatrical syndicate, controlled all the attractions it was desired to book for Oakland, and that the proprietors of the new theatre would find that they would have a white elephant on their hands if they carried out their proposed plan. They would have a first-class theatre building, but would be unable to book any first-class attractions.

ATAVISM IN NEW YORK.

St. Louis Mirror.

Truly these be times full of signs and portents. The telegraph flashes the news from New York that E. H. Sothern has caught the town by his presentation of a play called Hamlet, written by a man named Shakespeare. This is extraordinary. Who could have dreamed a year ago, that such a production as this Hamlet would ever appeal to a refined intelligence that revels in the supreme art of the Rogers Brothers, the scintillant style of The Girl from Paris or from Maxim's or from any other old place where "there ain't no ten commandments" and a man must have a thirst? Clearly this reversion of the Gothamite to the drama of the indecisive Dane is a case of community atavism in rethorics. Nobody spoke in anybody's eye in Hamlet. There isn't any idiotic "Butch" dialect in Hamlet. There are no indescribable clouds of creamy lace, in Hamlet. There are no typical songs to whistle, in Hamlet. New York is certainly for getting itself.

MIS OF NEW THEATRES.

Work on the new Empire Theatre, Pittsburgh, will not be begun until Spring, owing to the impossibility of securing steel before that time. The theatre will open in the Autumn of 1921.

The new Grand Opera House at Seattle, Wash., was announced to open Oct. 6, with Ship Ahoy, presented by the Third Opera company, of San Francisco. The theatre is a broad structure measuring 76 x 129 feet, and five stories high, and has cost \$75,000. The stage is 42 feet deep, 56 feet wide. The proscenium opening is 28 feet and the arch 42 feet. The stage is equipped with all the latest appliances and a full outfit of scenery. There are twelve dressing rooms. The seating capacity will be about 2,200, making the theatre one of the largest in the West.

Mr. A. Charbelos, proprietor of the late Academy of Music, Philadelphia, has succeeded in forcing a company to build a new theatre there. Work will begin as soon as possible. The theatre will be built on the site of the old Academy, but will be much larger.

F. E. Fleming of New York, was in Quebec last week and was said to be looking for a site for a vaudeville theatre.

The new Theatre Francaise, Montreal, of which J. R. Sparrow is manager, will be completed about Feb. 1. It will be the largest and most modern theatre in Canada, seating 2,000, with a stage 55 feet deep and 70 feet wide, and a 36 x 39 foot opening. The prices will range from \$1 down, and the house will hold \$1,000 of these prices. Nine performances a week will be given. The best of the popular price attractions will be played.

A company has been incorporated to build a theatre at Bridgeton, N. J. It is hoped to have the house opened late in the Winter. The cost will be about \$50,000.

The new Opera House at Pine Bluff, Ark., was opened Sept. 10 by the Southern Stock company. M. Holland is manager.

The new Casino at Vandergrift, Pa., opened Sept. 27 with Henrietta Crouman. It is a handsome building, decorated and fitted throughout in the most modern and artistic manner. It has a stage 50 feet deep, 70 feet wide, and a 36 x 39 foot opening. The house has large, comfortable dressing rooms and a seating capacity of 1,000. The American Sheet Steel Company is located at Vandergrift. Herbert K. Hambly is the resident manager. F. R. Hallam of the Earl Theatre, Washington, Pa., has charge of the booking. It will be the policy of the house to play two-night stands with a Saturday matinee.

The new Opera House at Centerville, Ill., will be completed Nov. 1. The house is modern in equipment and first class in every respect. Its cost will be over \$20,000. Messrs. Cobb and Son of Chicago, were the architects, and Sonnet and Landis furnished the scenery.

TO THE MEMORY OF TOM KEENE.

The years have passed since they laid you down

And buried you from our sight,

Still your memory lives and a lesson it gives

To all who love truth and right.

'Tis sad that the ones whom we love the best

Go first to the great unseen;

But you left us a name stamped with more than

fame.

When God called you home, Tom Keene:

None called you great—so many are great—

But all called you good and true;

And the tears that fell when we bid you fare-
well

Were shed for the love of you!

How many have missed you, and always will!

How many are mourning yet

For their helper and friend, who was staunch

to the end—

How many will never forget!

Your grave has been frowned on by wintry
skies,

And kissed by the Summer dew;

But tho' seasons may change, time n'er can
estrangle.

The love in our hearts for you.

'Tis a selfish old world that we live in,

And its byways are narrow and mean;

But in life's hurried rush there will fall a sweet
hush

When our thoughts turn to you, Tom Keene:

JOSEPH PATTERSON GALTOS.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. D. M. Halifax, N. S.: Consult the "Dates Ahead" columns of THE MIRROR.

E. B. R. Philadelphia: H. H. Patter is rehearsing with Joseph Haworth.

M. E. New London, Conn.: Professor Alvin's address is Grand Opera Building, Twenty-third Street and Eighth Avenue, New York city.

INQUIRER, Cleveland, O.: It is impossible for THE MIRROR to give the information you desire. Write to the manager of the company.

ANXIOUS: You cannot effectively copyright a title as such. Copyright your play with the title, in accordance with the rules that THE MIRROR has repeatedly published.

BAKER THEATRE, Rochester: A. H. K., Washington; M. W. K., Providence, and INQUIRER, New York city: The players mentioned may be addressed in care of THE MIRROR.

H. E. R. Logan, O.: I. Samuel French, 23 West Twenty-second street, New York city, can inform you about copyright plays available for use of amateurs. 2. A copyright runs for twenty-eight years and may be renewed for fourteen years more.

J. C. D. Goshen, Ind.: "The Girl with the Auburn Hair" is Mrs. J. J. Murdoch in private life. Before her marriage she was Grace Akass. 2. A Trip to Chinatown opened at Hoyt's Madison Square Theatre, in this city, on Nov. 9, 1891, with this cast: Welland Strong, Harry Corser; Ben Gay, George A. Keene, Jr.; Tony Gay, Lillian Barr; Bashleigh Gay, Lloyd Wilson; Willie Crow, Blanche Arkwright; Norman Blood, Arthur Faele; South Beach, Harry Gilfoil; Hoffmann Price, Frank E. Morse; Slavin Payne, Harry Gilfoil; Isabelle Dame, Geraldine McMan; Cora Fay, Maggie Daly; May Wing, Lucy Daly; Flirt, Olive Archmere; Mrs. Guyer, Anna Boyd. The play ran for 656 consecutive performances, or until Aug. 12, 1893.

L. J. N., Jr., Erie, Pa.: 1. Frank L. Perley, manager of the Alvin-Nelson opera company, 1402 Broadway, New York city, can inform you concerning the route of the company. 2. Dramatic art cannot be taught by mail. 3. Persons possessing dramatic talent may secure engagements by applying to stars, managers or dramatic agents. 4. There is no telling what sort of a part might be allotted to a beginner. It would depend upon the ability of the actor. In one recent instance, a young woman made her professional debut as leading woman to a prominent star, not by influence, but because she proved herself equal to the task. This was probably the only case of the sort on record, but there is no reason why it should not be duplicated by one of like ability. However, the field of opportunity is limited, and beginners seldom get other than the smallest parts.

E. A. A. Berlin: 1. Young Mrs. Winthrop was first produced at the Madison Square Theatre, New York city, on Oct. 9, 1882, with this cast: Douglas Winthrop, George Clarke; Constance Winthrop, Carrie Turner; Mrs. Ruth Winthrop, Mrs. Thomas Whiffen; Mrs. Dick Chetwyn, Agnes Booth; Euston Scott, Thomas Whiffen; Dr. Wellbarn, W. J. L. Mow; Herbert Winthrop, Henry Miller; Edith Chapin, Maude Stuart; Joannette, Della Stillwell. 2. Marriage was produced at the Empire Theatre, in this city, on Feb. 17, 1896, with this cast: Sir John Belton, William Faversham; Hon. Dudley Chumbleigh, Robert Edeson; Sir Charles Jenks, J. E. Dodson; Lady Belton, Viola Allen; Hon. Mrs. Dudley Chumbleigh, Elsie de Wolfe; Quaiy, Joseph Humphreys; Walter, W. S. Whitman. 3. Bohemia was produced at the Empire Theatre, in this city, on March 9, 1896, with this cast: Randolph, Henry Miller; Burandine, E. V. Backus; Marcel, William Faversham; Schumard, J. E. Dodson; Colline, Joseph Humphreys; Baptiste, W. H. Crompton; Comte de Beauchose, J. L. Finney; Collector, W. S. Whitman; Servant, Charles Day; Mimi, Viola Allen; Madame de Rouve, Elsie de Wolfe; Musette, Ida Conquest; Genevieve, Jane Harwar; Madame Benoit, May Robson; Madame Padetout, Ellen Gail; Maid, Katherine Watkins.

F. B. H. New York city: George Rignold, upon the occasion of his American debut, revived King Henry V at Booth's Theatre, in this city, on Feb. 8, 1875, with this cast: King Henry V., George Rignold; Duke of Gloucester, C. H. Putnam; Duke of Bedford, W. V. Ransom; Duke of Exeter, Duke of York, H. Harvey; Earl of Salisbury, George Moore; Earl of Westmoreland, Frederick Munroe; Earl of Warwick, Thomas Edwin; Archbishop of Canterbury, James Bartlett; Bishop of Ely, Lewis Hall; Earl of Cambridge, William Talmadge; Lord Scroop, Charles Whitman; Sir Thomas Grey, Henry Hogan; Sir Thomas Erpingham, J. E. Davies; Gower, H. R. Brailey; Macmorris, Richard Lonsdale; Fluellen, Frederick Thorne; Jamy, J. W. Bruton; Bates, Joseph Walsh; Court, Samuel Elliot; Williams, Frederick B. Ward; Nym, Edwin Irving; Bardolph, Charles Leclercq; Pistol, C. F. Bishop; Boy, Frank Little; Herald, W. Carpenter; Charles VI., Charles Rockwell; Louis, Henri Stuart; Duke of Burgundy, L. S. Stafford; Duke of Orleans, R. F. Steele; Duke of Bourbon, William Simons; A French Soldier, M. Julinet; Constable of France, Edwin Sheppard; Rumbold, Albert Wells; Grandpre, Arthur West; Governor of Harfleur, J. W. Hissington; Montjoy, E. K. Collier; Bishop of Bourges, E. S. Weston; Isabel, Louise Henderson; Katharine, Bertha Girardin; Alice, Fanny Reeve; Dame Quickly, Mary Wells; Chorus, Mrs. Charles Calvert. Mr. Rignold last appeared in this city as King Henry V at the Grand Opera House on March 16, 1878, when the principals in the support were: Exeter, Simone Lee; Fluellen, Frank Tannhill; Williams, M. F. Jordan; Bardolph, C. W. Allison; Pistol, J. A. Meade; Louis, H. Pierson; Constable, J. L. Mason; Montjoy, A. H. Hastings; Isabel, Rose Godall; Katharine, Kate Forsythe; Alice, Emma Vaders; Dame Quickly, Mrs. Jordan; Chorus, Marie Brabrooke.

THE USHER.



The sale of the *Don Boucicault* relies the other evening brought small prices. The manuscript of *The Shaughraun*, for example, entirely in the dramatist's handwriting, brought only \$22.

Among the various prizes captured by Evert Jansen Wendell, that skillful and insatiable collector, was a manuscript entitled "The Master of the Revels." This consisted of the fragments of a book that Boucicault intended to write, but never found the time to write during the closing years of his busy life. Thereby the world lost what would undoubtedly have been one of the most remarkable works relative to the stage ever produced.

As Boucicault planned "The Master of the Revels" it was to include a complete autobiography, and the sum and substance of all his knowledge of acting, playwriting, stage directing, theatre managing, and theatre building. One can imagine what a treasure house of valuable and interesting information such a book would have been.

Boucicault once showed me the outline of the project with the chapter headings, but further than to write a few detached chapters and some notes it never took more definite shape.

In the Brooklyn papers on Sunday the advertisement of the Montauk Theatre contained these lines:

An Enormous Double Triumph.
ISABEL SINN-HECHT ANNOUNCES
THAT CHARLES FROHMAN PRESENTS
William Gillette.

The burning question with reference to this "double triumph" is, Which is the greater of the two triumphs—that Isabel Sinn-Hecht "Announces," or that Charles Frohman "Presents."

A friend informs me that Augustus Thomas, like Silas Wegg, has "dropped into" politics. To his fame as an after dinner speaker he has sought to add that of a campaign spell binder.

Mr. Thomas has placed his services at the command of the democratic party, and he is among those who are scheduled to speak at a Bryan meeting on Oct. 16. Knowing Mr. Thomas' experience, the subject assigned to his oratorical powers was "The Theatrical Trust."

But Mr. Thomas will not follow the behest of his party and speak on that fruitful subject. There are objections which he is bound to respect. The command of the Theatrical Trust is stronger than that of the Democratic party. Free speech doesn't suit the Trust.

The boycott of the new Majestic Theatre in Utica by the labor unions seems to be having a serious effect. Committees take down the names of patrons, and if they are merchants the unionists refuse to buy of them. Crowds hang around the stage entrance and shout "Scab!" to the actors when they go in.

These actions seem to have had an injurious effect upon the receipts of visiting companies.

The Trades Assembly and Building Trades Council have concluded to build another theatre in Utica. At first it was intended to raise the money necessary by subscription, but a proposition has since been made by George E. Carter, Jr., of this city, to construct a playhouse in Utica to run in opposition to the Majestic, and this is now under consideration.

At last the list of artists positively engaged for Mr. Grau's season is announced. Jean de Reszke and Melba are coming, but Calvé, Eames, and Nordica will be among the missing.

Madame Breval, the French prima donna, will be heard in America for the first time, and Ternina, Gadski, Schumann-Heink, Van Dyck, Poppel, Saleza, Scotti, Campanari, Bispham, Edouard de Reszke, and Plancon will return.

As usual, there are to be no novelties in the repertoire, although a couple of revivals are contemplated that are next door to new, so far as the New York public is concerned.

The gross receipts of the *Passion* play at Oherammergau last Summer are reported as having reached \$500,000, while from all sources the simple-minded villagers received about \$1,000,000 from visitors.

The perpetuation of the performance of a religious vow in these pleasant circumstances stands in no danger of interruption, although from time to time it has been rumored that the church would ban the enterprise on the ground that it had degenerated into a mere money making institution.

The mild and moderate needs of the Ober-

ammergau peasants are handsomely provided for by the decennial exhibitions and those that wish to see the interesting representation will unquestionably have another opportunity in 1910.

On various bill boards and in the newspaper advertisements we are told that "Charles Frohman presents Leslie Carter in Zaza."

This information is somewhat startling to persons who are under the impression that Mr. Carter is pursuing the quiet paths of a business life in Chicago. It is no more startling, however, than it would be to learn that James Brown Potter is about to play a new part in London.

Of course, it is Mrs. Leslie Carter who is playing in Zaza at the Criterion Theatre, although the fatuous stupidity of the management in using her husband's name without a distinguishing prefix might make it appear otherwise.

Mr. Sothern deserves credit for his good intentions, as manifested by his productions of *The Shaven Bell* and *Hamlet*, whatever may be said of his failure to rise to the stature of a representative tragedian.

His ambitions are laudable and his productions are beautiful, wherefrom he is entitled to commendation, more particularly as so many of his contemporaries are satisfied to appeal to the common, easily pleased appetite of the unthinking, unintelligent playgoer. Irrespective, therefore, of Mr. Sothern's inadequacies in roles of large proportions demanding, for entirely satisfactory interpretation, talents of a higher order than he possesses, he ought to receive generous encouragement.

I am told that Mr. Sothern invested \$16,000 of his own money in the *Hamlet* revival, and that his manager, Daniel Frohman, had not enough faith in the venture or sympathy with Mr. Sothern's aspirations to undertake any part of this risk. If that be the fact, then it becomes still more apparent that the actor's desire for a better field of effort than that in which he has been peculiarly successful for a number of years is based upon the most substantial kind of sincerity.

THE MIRROR this week, with *Life's* kind permission, republishes its recent cartoon, showing some of the surprising things that Shakespeare would see if he should revisit this earth.

Life, by the way, has consistently and persistently exposed and attacked the vulgarity and commercialism of the Theatrical Trust, and its warfare upon that pernicious agglomeration has been effective in opening the eyes of the New York public to the true nature of the thing.

Life is read by a great circle of refined and intelligent persons who have been well informed through its medium on this particular subject—which is carefully avoided by the daily papers that are on the subsidized list.

DEATH OF MRS. SAPHIRE.

Henrietta A. Saphire, the well-known old actress, and the wife of John L. Saphire, came to her death at Toledo, O., on October 2, in a sudden and most pitiful fashion. She and her husband were touring with the Through the Breakers company, and for their stay in Toledo took rooms in the Madison Hotel. On Tuesday morning Mrs. Saphire, while arranging her belongings about her room, in some way overturned a large wardrobe, that in falling struck her, and she fell beneath it to the floor. How long she remained in her painful position is not known, but when she was found by Mr. Saphire later in the morning she was dying from her injuries. A few moments after her release she was dead.

Mrs. Saphire was sixty-five years of age and had been an active member of the profession for nearly forty years. She made her debut at Albany, N. Y., in 1862, as Marie, in *The French Spy*. Shortly after her debut she married Mr. Saphire, and together they appeared in many important productions in almost every city and town in the country. Both endeavored themselves to the hearts of their fellow players, and the grief that is felt over the death of the old actress is equaled by the sympathy that goes out to Mr. Saphire. Despite the shock of his bereavement, the aged player went through his part at both the afternoon and the evening performances on Tuesday and he will continue through the season with the company.

Mrs. Saphire was a member of the Professional Woman's League, the Actors' Society, the Actors' Church Alliance, and the order of the Rathbone Sisters. The funeral services were held at Toledo on Wednesday under the auspices of Europa Temple of the last named organization, and all of the societies to which she belonged were represented in the mournful gathering. The remains will be cremated, later, in Detroit.

A CELEBRATED CASE.

The Appellate Division of the Supreme Court has handed down a decision affirming a verdict in favor of Frank W. Sanger against the estate of the late Henry C. Miner for a balance claimed to be due on a bond.

Mr. Sanger sued T. Henry French in 1896 for an accounting, alleging that he was a partner in the production of the play *Little Lord Fauntleroy*. To prevent the appointment of a receiver, Mr. French, A. M. Palmer and Mr. Miner gave a bond for \$50,000, the profits of the production, pending the trial of the suit, to go to Mr. French.

The plaintiff got judgment for over \$50,000 and costs, making the sum \$68,185. Mr. French did not pay in thirty days, and Miner and Palmer also failed to pay. An appeal was taken in the suit to the General Term, and the amount of the security was limited to \$50,000, to stay execution. The judgment was reversed and a new trial was ordered, but the Court of Appeals reversed the General Term. Then the amount of the bond was reduced, and the present action was for the difference due, claimed on the bond, about \$1,800.

ROSE BECKETT INSANE.

Rose Beckett, the ballet mistress, who was found acting in a queer manner in the street on the evening of Sept. 23, was examined by the physicians at Bellevue and was sent to Bloomingdale on Sept. 28.

Miss Beckett is about forty years of age. She was prominent as a dancer and teacher in London before she came to America with J. C. Huff's company to supervise the ballet in *The Queen's Mate*.

For the past few years Miss Beckett has directed ballets for various productions and has taught fancy dancing to society people.

MRS. FISKE'S TOUR.

Mrs. Fiske this week began her annual tour in New England, and after a month's engagement at the Tremont Theatre, Boston, beginning next Monday, will play Westward to Chicago, where an engagement of four weeks will be filled at the Grand Opera House. Mrs. Fiske will appear in prominent cities in Illinois, Iowa and other Western States on a route to Denver, and will go thence to Salt Lake City and from there to San Francisco, where she has not been seen in years and where she will play several weeks at the California Theatre. Her later itinerary includes the leading cities of the Coast and the Northwest, and on her return East she will appear in several cities in which she has not been seen in recent seasons.

The greater part of Mrs. Fiske's season will be devoted to *Rocky Sharp*. She will put on *Less of the D'Urbervilles* in San Francisco and in a few other large cities in the West.

There have been a few changes in the personnel of Mrs. Fiske's company for this season. The notable additions to it are Frank Gilmore, who is remembered in this country as leading man for John Hare, with whom he played in that capacity for years in London; Charles Vane, for several seasons with the Irving Terry company, leading man with Miss Fortescue in London, and also prominent with Janet Achurch in her Boston representations in that city; Alfred Hudson, long the comedian of the Boston Museum, and popular in support of Sol Smith Russell on tour; Norman Connors, for five years with E. H. Sothern; Paul Gerson, well known as a leading stock actor; Charles J. Burbridge, formerly in Richard Mansfield's support, and Laura Magilvray, long leading and juvenile actress with John Hare and prominent in other London companies.

BOOKS REVIEWED.

"Po' White Trash, and other One-Act Dramas," is the title given to a collection of nine short plays, by Evelyn Greenleaf Sutherland, recently published in an attractive volume by Herbert S. Stone and Company, Chicago. The collection includes "At the Barriade," a little war drama that was presented here with considerable success last season by the students of the American Academy of the Dramatic Arts; and in *Far Bohemia*, *A Comedie Royale*, *A Bit of Instruction*, and *Broken the Silent*, that have been produced in Boston and New York with well-known players in the casts. *Po' White Trash* was first produced by Harry Woodruff at the Bijou Theatre, Boston, and was afterwards presented in this city and on the road. The publication of the plays in book form does not imply permission to produce them, but the volume contains a note to the effect that the production rights may be obtained from the publishers.

The Health Culture Company, of this city, has just published a volume entitled, "The Attainment of Womanly Beauty of Form and Features, and the Cultivation of Personal Beauty, Based on Hygiene and Health Culture." Twenty physicians and specialists collaborated in writing the title and the rest of the book. One might spend a busy lifetime in following the instruction given by the twenty physicians and specialists. But if one had nothing else to do, the process of beauty cultivation, according to the rules, might prove diverting, and the cultivator could be reasonably sure that his or her endeavors would be crowned by a handsome old age.

GUS HILL'S PARADE.

A very agreeable laugh was on Gus Hill recently while he was in Albany for the opening of his new attraction, *The Royal Lilliputians*, at H. R. Jacobs' Theatre. Mr. Hill left his hotel before matinee time to be present at the initial performance, and while en route he noticed a large crowd wending its way from side streets and other directions.

At first he thought some sort of a parade was about to form, and naturally presumed it would kill the matinee. His surprise reached the limit when he arrived at the theatre and found that the "parade" was making for the same place that he was, and each was equipped with the wherewithal to purchase the festive postcard for the first performance of *The Royal Lilliputians*. The result was that thirty-four hundred people were present at the matinee, the largest audience ever in this theatre, and Mr. Hill's parade turned out to be quite a different sort from that he feared.

THE GOODWIN-ELLIOTT COMPANY.

Mr. and Mrs. N. C. Goodwin (Maxine Elliott), who have spent the Summer in Europe, arrived on the *New York* yesterday. To-day (Tuesday) they will begin rehearsals with their company at the Garrick Theatre, and their tour will open next Monday at Syracuse. When *We Were Twenty-one* will be their only bill, though during their engagement at the Knickerbocker Theatre in February a new play may be produced. The company that will support Mr. Goodwin and Miss Elliott this season includes J. R. Cranford, Nell O'Brien, George E. Bellamy, Henry Woodruff, Frank Mayne, Arthur Garrels, S. M. Hall, R. E. Woodthorpe, F. J. Bird, W. T. Simpson, Mrs. J. K. Cranford, Gertrude Shown, Eleanor Gist, Catherine Morse, Gertrude Tidball and Misses Hanerley, Grandin and Osborne. George J. Appleton will continue as Mr. Goodwin's manager.

FOR LULU GLASER'S COMPANY.

The complete cast of principals engaged by Manager Frank W. Martinau to support Lulu Glaser in *Sweet Anne* is as follows: Alex. Under Clark, Harold Blake, Arthur Donaldson, Frank H. Belcher, William Herman West, Randolph Curry, J. Frank Gibbons, Frank Smiley, Bertha Riker, Gertrude Riker, May Goodwin, Daisy King, Helen Davidge, Grace Blake, Rita Harrington and Marquitta Wright. Albert Krasse will be musical director. The season will open about Nov. 15.

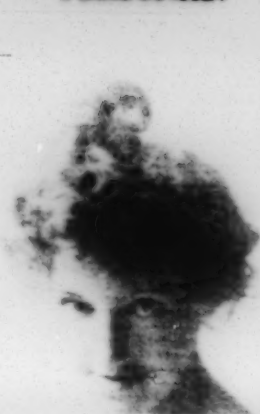
HACKETT MAY ACT IN LONDON.

James K. Hackett and Mary Mannering may play a joint starring engagement in London next Spring, at George W. Lederer's new theatre. They will present a new play. In the Autumn Mr. Hackett and Miss Mannering will return to resume their tours here. Who will be Mr. Hackett's manager next season has not been settled.

ENGAGEMENTS.

Veta Henderson, with Falk and Veronique Stock company.
Baby Lovey Lind, to play *Little Mac* in *Mac* in Boston with the Falk and Veronique company.
May Edouin, for *Flora*.
F. Julian Byrd, with Nat C. Goodwin.
Blanche Hazleton, for *Boys' & A Midnight Bell*.
Clayton Lorge, with Maudie Adams.
Anne Ashley, for *The Span of Life*.
F. B. Knight, for *Flora*.
Adelbert Knott, for *Hearts are Trumps*.
Agnes Mack, with Grace George.
Dorad Vinton, for *Woman and Wife*.
Charles J. Swickard, for *The Road in The Angel of the Alley*.
Arthur Wolf, as musical director for the Belle of Beldonia.
Henrietta Fodor, for *A Stranger in New York*.
Lawrence Coghlan, for *Slavton's New York Stock Company*.
Gracia De Fay, with Smith O'Brien, for *The Game-keeper*.
Elmo A. Stran, with the Empire Stock company. He was formerly known professionally as Elmo A. Stran, but hereafter will show the d from his last name.
Adelaide Fitzgibbon, with Henrietta Cushman.
Frank Bledsoe, for *A Night in Chinatown*.
Charles A. McGrath, with Agnes Wallace Villa, for *The World Against Her*.
Harry W. Rich, for *Le Voyage en Suisse*.

PERSONAL.



RICARD.—Amy Ricard, whose portrait appears above, has won success as Tabitha Drinker, in *Janice Meredith*, with Mary Mannering. Last season Miss Ricard was with James K. Hackett, and one afternoon when called upon suddenly to play Bertha Galland's part in *The Pride of Jamaica*, she acquitted herself admirably.

THOMAS.—Augustus Thomas attended the convention of National Democratic Clubs at Indianapolis last week.

EVANS.—Charles E. Evans was in town over Sunday and left for Boston yesterday afternoon. His tour in *Naughty Anthony* has been a decided success.

MACKAYE.—Jessie Mackaye has made an emphatic hit as leading comedienne with *Jefferson & Angelis* in *A Royal Rogue*.

NEITHERSOLE.—Olga Neithersole sailed from England on Saturday to open at Wallack's Theatre on Nov. 12 in *Sapho* and *Magda*.

SUDERMANN.—Sudermann's new play, *Johannisfeuer*, was produced at the Lessing Theatre, Berlin, on Oct. 5. Some of it was received with favor and some of it was hissed.

FITCH.—Clyde Fitch is a passenger on the steamship *Deutschland*, which stranded near Pogensburg, Germany, on Oct. 6, but which subsequently was floated and resumed her trip hitherward.

MODJESKA.—Madame Helena Modjeska arrived in town from her California ranch last week to rehearse for the revival of *King John*, opening at Orange, N. J., on Oct. 11.

TEMPEST.—Marie Tempest has denied the report that she contemplated an early return to these shores, announcing that she is under contract to remain for three years in London.

HOBART.—George N. Hobart was seriously ill at his home in this city last week, having overworked in preparation of the several plays put forth by him this season.

KESTER.—Paul Kester, the playwright, is making a dramatic version of *The Rise of Silas Lapham*, a novel, by William Dean Howells, who is Mr. Kester's uncle.

ROSE.—Frank Oakes Rose has resigned as stage-manager of the American Theatre Stock company, to accept an engagement with Liebler and Co. as stage director for *Lost River*.

BLAUVELT.—Lillian Blauvelt has been ordered by a Cincinnati Court to pay her notes for \$5,346.09, held by Fayette Smith, father of her divorced husband, Royal Stone Smith, representing sums advanced during her musical tuition. After divorce she contended that there was no consideration for notes, but the Court thought otherwise, as she is said to be able to earn \$100,000 a year.

BRADLEY.—Leonora Bradley, of the stock company at the Castle Square Theatre, Boston, is credited by the local critics with two notable successes recently in the roles of *Carconte* in *Monte Cristo*, and *Frau Ursula* in *The Countess Valeska*. Miss Bradley's impersonations at the Castle Square have made her a decided favorite with the patrons of that theatre.

MANSFIELD.—Richard Mansfield, in an article entitled "My Audience and Myself," that appeared in last week's issue of *Collier's Weekly*, describes vividly the impression that the assemblage in front of the footlights makes upon the man behind them. The written lines disclose the keenest sensitiveness on Mr. Mansfield's part, and set forth many emotions often felt by players but rarely expressed by them.

YOT VO.—James Young contributed an interesting article to the *Baltimore American*, of last Sunday, upon the art of make-up.

MILLS.—Frank Mills is making a substantial success in England as leading man with Mrs. Patrick Campbell.

ALDRICH.—Louis Aldrich will reappear next season in *My Partner*, under management of David Belasco.

THOMAS.—Augustus Thomas, who had been ill for some time in this city, is rapidly regaining his health.

HEVRY.—Tibet Hevry has returned to New York for the Winter. She does not intend to act, but will have herself fitted to make a work in dramatics. Her first contract will come up for trial in England in December, but her return to the stage will be necessary there.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Montgomery and Stone, dancers, head the bill. The others are Charles J. Stone and Olive Evans, in Wanted a Divorce, by Joseph Gorman; Emma Carus, female baritone; Lyons and Crowley, comedy duo; Ruby Sisters, comedians; J. Knox Gavin and Jennie Platt, in a new singing sketch, called The Gypsy Census; Haynes and Redmond, sketch team; Fostell and Emmett, musical comedy duo; Bicknell, clay modeler; Clayton and Deshon, comedy duo; Barrett and Learned, in A Visit to the Widow; Belle Hathaway's Monkeys; Taurman, wizard and caricaturist; Mile. La Tosca, contortionist, and the vitagraph.

Keith's Union Square.

John W. Albaugh, Jr., and company, in a one-act drama, called Trenton; Mary Loupont and Charles Lachlan, in A Sunday with Aunt Martha, and J. S. Murray and Clara Lane, in a condensed version of Heart and Hand, share the headline honors and lend a refreshing air of novelty to the bill, which includes Harrington, the comedy juggler; the Bachelor Club, vocalists; Arvid Anderson, Swedish baritone; Barriere and Jules, bar performers; the American Comedy Four; Dan and Billy Mann, in Mandy Hawkins; De Witt and Burns, grotesques; Fields and Ward, comedians; Reed and Shaw, comedy acrobats; the Three Schuyler Sisters, Fred Caldwell, Gordon, Vidoeq and Haverly, and the biograph.

Proctor's Fifth Avenue.

McIntyre and Heath head the bill in their sketch, On Guard. The others are Cheridah Simpson, comedienne; Wright, Harrington, and company, in A Stolen Kiss; Three Powers Brothers, cyclists and skating experts; Imagine-Come, baritone; Duvenport Brothers, comedy acrobats; West and Williams, comedians; Hard Brothers, acrobats; J. W. Bingham, ventriloquist; Dooling and Brennan, Irish comedy; the kalatechnoscope; Fred Howard, monologist, and Leon and Adeline, jugglers.

Proctor's 125th Street.

Papinta makes her New York reappearance and heads a bill including Marzella's birds; Hugh Stanton and Florence Modena, in For Reform; Josephine Gossman and her plectanians; Ida Van Selen and company, in A Sporty Education; John H. Gilbert, humorist; Norton and Elliott, musical oddities; Mason and Frances, comedy sketch; Ernest Nizaras, on the flying rings; the kalatechnoscope; Burke's musical dogs, and the Ramsey Sisters, musical act.

Proctor's Palace, Fifty-fifth Street.

Gray and Stevens and their acting dogs, who have been in Europe for a long time, make their reappearance in a sketch called Nell's Friends. The bill also includes the Dunham Family, acrobats; Charles Case, comedian; Mr. and Mrs. Mark Murphy, in The Seventh Son; Hamilton Hill, baritone; Three Westons, musical act; Rae and Brosche, farcical duo; Anna Teresa Berger, cornetist; Sisters Lawrence, acrobatic dancers; Gordon H. Eldrid, monologist; the kalatechnoscope, and May Hoey, singer.

Proctor's Twenty-third Street.

The bill includes Madame Pianka and her boys, Emily Lytton and company, in the new sketch, Next; the Windsor Quintette, vocalists; Stanton and Norton, farceurs; Seven Red Birds, sketchists; Brothers Dunn, acrobats; Paley's kalatechnoscope; Three De Rigny Sisters, novelty act; the Craigs, musical act; Marsh and Sartella, singers and dancers; Max Ritter, monologist; Millie Scott, ring expert, and Lawson and Nason, athletes.

Koster and Bial's.

The list of entertainers includes Bessie Bonehill, comedienne; Josephine Sabel, vocalist; Richard Harlow, female impersonator; Charles T. Aldrich, comedy juggler; Cushman, Holcomb and Curtis, vocal comedy trio; Tom Lewis and Sam Ryan, comedians; Blockson and Burns, grotesques; Annie Hart, comedienne; Montague and West, musical duo; Webb and Hanson, gymnasts; Carrie Behr, mimic; Wilson Family, sketchists; Belle Williams, coin songs; Edward Escus, acrobat; Emily Jaxon, sourette, and Herbert's dogs.

Webster and Field's.

Fiddle-Dee-Dee and Quo Vas are still in evidence, with Weber, Fields, Hopper, Ross, Warfield, and Kelly, and the Misses Russell and Compton in their original roles.

Burly and Scammon's.

Kelly and Wood's Big Show is the attraction. The company includes Pat Kelly, Keno, Welch and Melrose, Happy Fanny Fields, Julie McCre and company, the Four Emperors of Music, Bonnett and Schneider, the Four Dances L'Africain, the Young, Mile. Valmoretta, the Eldridges, and the Three Sisters Paris.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Utopians have moved over from the West Side for a week.

LONDON.—The Merry Maidens entertain this week.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., is the week's attraction.

OLYMPIC.—Queen of the Orient, seen at the London week before last, is the bill.

DEWEY.—The Majestic Burlesquers are here this week. The burlesques are Down the Line and The Devil's Daughter, in which the entire company appears.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Edwin Milton Reyle, for the second and last week of their run, revived The Highball Family, the farce in which they have always scored a success. The stars were at their best and were assisted by Louisa Foster and Seth Smith. The

situations and lines in The Highball Family are very amusing, and the audience was kept in the humor during its presentation. Amelia Summerville was next in order on the bill, and repeated the big hit she has been scoring on the Proctor circuit with her society monologue, An Afternoon Tea. Her various impersonations were excellently done and called forth enthusiastic applause. The real big laughing hit of the bill must be credited to Al Shean and Charles T. Warren in their skit, Quo Vadis, Upside Down. They were seen to much greater advantage here than when they did the sketch for the first time in New York, and the laughter they elicited, even from the matinee audiences, was remarkable for its volume and frequency. Al Shean is a very clever Dutch comedian, and it is surprising that the supposedly shrewd Broadway managers have overlooked him. Warren is a good feeder, and they make a really amusing team. The writer, who knows the tricks of the vaudevillians by heart, and who seldom laughs nowadays, enjoyed a very pleasant twenty minutes, thanks to Messrs. Shean and Warren. The Mimic Four were well received and sang and danced and carried on in their usual brisk way. J. C. Nugent and Grace Fertig appeared in a new sketch, called At Sundown, written by Mr. Nugent himself. The plot is reminiscent of the story of Enoch Arden and concerns a man who was shot in the war and whose body was carried off, and he returns to the village where his home used to be. He finds his daughter placing flowers upon a grave supposed to contain his body. Without disclosing his identity, he learns that his wife had married again and that the second husband had died. His happiness at this news is short lived, as he soon learns that a third husband is occupying the place that belongs to him. The girl leaves him as the sun is sinking and the poor old man, overcome by his misfortunes, dies on the curtain falls. The dialogue is a happy blending of comedy and pathos, and the little sketch is charming throughout. Mr. Nugent was amusing and effective by turns, and gave a touching portrayal of the character of the veteran. Miss Fertig was not entirely satisfactory as the daughter. Little Elsie, who is a very bright youngster, gave imitations of Anna Held, Fougere, Dan Daly, and "Joe" Dundee, each of which was warmly applauded. With proper training Elsie could develop into a very clever sourette, as she is intelligent and painstaking. Lizzie and Vinie Daly were entirely successful with their dancing act, and their efforts met with much approval. Their music is especially well chosen. Vernon, the ventriloquist, was one of the best liked numbers on the programme. His act has been greatly improved of late, and the antics of his dummies, as well as his gags and songs, brought out plenty of applause. His new baby figure, which he causes to sing as it is carried off, diminishing the volume of sound as it disappears, made a big hit. Mrs. Vernon assisted in this part of the act very gracefully. Sophie Burnham, who has a very sweet and well-trained soprano voice, was warmly cheered for her decidedly pleasing rendition of some high-class songs. Others on the bill were Corville and McBride, De Camo, Green and Werner, and J. W. Harrington. New views were shown on the biograph and stereopticon.

PROCTOR'S PALACE.—Gertie Pianka exhibited her troupe of trained lions for the first time at this house, and caused the audience to hold their breaths, as she put the beasts through their paces. There are three females, and they made in the collection, and they have been splendidly trained by Madame Pianka. Emily Lytton, formerly of Hayes and Lytton, presented for the first time in New York a new sketch written for her by Will M. Cressy, entitled Next. Miss Lytton appears as Mrs. Homelock Shurtz, a female detective, and the scene is laid in her office. A young wife, who feels that she has been deceived by her husband, comes in to engage the services of the detective, and brings with her a bundle of letters which found in her husband's pocket and which seem to prove his guilt. She retires to a private room and the husband enters. He is mistaken by the detective for a prize fighter who is to pose for her, as she is an artist as well as a sleuth. The misunderstanding is kept up for some time and affords scope for the introduction of many amusing lines and bits of business. At the close of the sketch the witty detective manages to collect money from both husband and wife, and the curtain falls she shouts "next," which word gives the title to the sketch. Miss Lytton proved, by her excellent work in this piece, that she is capable of entertaining an audience on her own hook. She has some of the quiet humor of May Irwin and a dash of the effervescence of Peter F. Bailey. In this sketch it is necessary for her to be very quick at repartee, and she got full value from her lines. The act is as good as some of Cressy's earlier efforts, and it is quite amusing, owing to Miss Lytton's cleverness. Mrs. Alice J. Shaw and her twin daughters, whistled charmingly. Hugh Stanton and Florence Modena were seen once more in Mr. Stanton's successful farce, For Reform, which teaches a good lesson while it amuses. Emma Carus was in fine voice and sang "You Needn't Say the Kisses Came from Me," "I Ain't Goin' to Weep No More," "Oh, Oh, Miss Phoebe," and other songs. Her rendition of the "Phoebe" song tickled the fancy of the audience, and they demanded a repetition of the chorus. James E. Glenroy kept the crowd amused for twenty-five minutes with his string of gags. Silvers and Emorie were applauded for their very refined and interesting exhibition on the rings. The bill also included the Brothers Hard, Mason and Francis, Frederick Howard, Flatow and Dunn, the kalatechnoscope, and the stereopticon.

TONY PASTOR'S.—The Harris and Walters Trio headed the bill and scored a big laughing hit in a nonsensical skit by Charles Harris, called My Wife's Detective. The humor is of a very primitive type, but it is of the sort that pleases the average audience. The sketch is likely to please seven-tenths of any audience, and that being the case, it may be set down as a success. Julian Rose, who has not been seen here since the accident that laid him up last summer, was warmly welcomed. He had a few new gags and some new proverbs that were well received. Post and Clinton talked back to each other in incoherent fashion, and Mr. Post filled in the spaces with somersaults and dancing. Most of the humor of the act rests upon references to the avoidances of the female member of the team. Mr. Post sang a Bostonese version of "She Was Bred in Old Kentucky," and succeeded in mispronouncing a great many big words. The Goodman were applauded for their clever playing of various instruments. James F. Casey and Maggie Le Clair had a good place on

the bill and made the hit of the programme with those who appreciate fidelity to nature, in their sketch, The Irish Tenants. Maggie Le Clair's impersonation of the laboring man's wife is a gem, and too much praise cannot be given her for her attention to the little details that go to make the characterization complete. Mr. Casey was as effective as ever as the good-for-nothing husband and was always in the picture. J. A. Murphy and Eloise Willard also succeeded admirably in a diverting little sketch called Doughnuts. The skit has many good lines, and as both players are brisk and clever, the time passed pleasantly while they held the boards. Mr. and Mrs. Joe Kanton repeated the hit they made at the Proctor houses during the past few weeks. Mr. Kanton's nimbleness and his wife's vivacity keep things moving at a lively rate, and the pair received plenty of applause. Barr and Evans, who are prime favorites at this house, were as successful as ever in winning laughs with their farcical sketch. Lawrence and Harrington have revised their act—that is, they have put in the rocking business used so effectively by Barnes and Shean. In other respects the act is the same as ever. Mr. Lawrence is kindly advised to retire that just about the "little robbin'" which was in the repertoire of the late lamented Harry Kerr well for many years. By investing ten cents in a copy of one of the comic weeklies he could find a substitute for it, and the change would be a welcome relief. Others in the bill were Bingham the ventriloquist, with his scaling figures; Lawson and Nason, Kirby Bingham, and Williams and Williams. The vitagraph had new views.

PROCTOR'S TWENTY-THIRD STREET.—McIntyre and Heath were the stars of the bill and succeeded as usual, in convulsing the audiences with their quaint witticisms. There is one of the few acts that never seem to grow stale, no matter how often it is seen. A special feature was the reappearance in America of the Dunham Family, whose aerial act is one of the best now before the public. Their feats were received with the applause due the merit of the performance. Wright Harrington was seen once more in his sketch, A Stolen Kiss, by Brandon Hurst. He was easy and natural and scored his points with his accustomed effectiveness. W. S. St. Clair was excellent as the Count and John Irving made an admirable Countess. Mr. and Mrs. Mark Murphy kept the audience in roars with The Seventh Son. Les Frassetto were applauded for their clever work in the musical line. Rae and Brosche were fairly amusing in Too Much Woman. New pictures on Paley's kalatechnoscope; tricks by Burke's dogs; songs by W. H. Smith; smart talk by West and Williams; neat dancing by the Forde; juggling by Leon and Adeline; songs and dances by May Hoey; a monologue by John T. Ray; and the travel views made up the rest of the bill.

PROCTOR'S FIFTH AVENUE.—Marie Wainwright presented Lady By-By, a sketch, which repeated the hit it made at Keith's few weeks ago. Miss Wainwright's act is shown to great advantage even in this short sketch. Smith and Campbell's back talk won many laughs. Isabelle Truquart was seen once more in Even Stephen and made a favorable impression, as usual. Julie Mackey's rich contralto was shown to advantage in some well-chosen selections. Josephine Gossman and her "cute" plectanians made a decided hit, and were warmly cheered. Tegge and Daniel tied knots in the English language most successfully. Many startling feats were performed by the Three Lukens Brothers and Curta and Mirtzina. Bravace proved himself a very deft juggler. Gordon H. Eldrid presented a monologue turn out of the ordinary, and won the reward of well-merited applause. He has original methods and ought to make a hit in any well-regulated vaudeville house. McFayden and Royal, Anna Teresa Berger, Paley's kalatechnoscope, and the travel views were also in the bill.

KOSTER AND BIAL'S.—Elita Proctor Otis headed the bill, presenting a monologue called A Flirtation and Wedding (Up to Date). The act is made up of three poems, which have been in use by recitationists in lyceum circles for a long time past. Of course, Miss Otis added some stage business and effects that made the poems seem less like recitations, but they were no more interesting on that account. She also spoiled some of the lines by putting in extra words that destroyed the rhythm. "Mollie Meade," a pretty little story in verse, was made to do duty for the first two-fourths of the sketch. For her third offering Miss Otis recited the society verse that tells of the girl who breaks the news of her engagement to a lovelorn youth. The last offering was a poem describing a wedding. For this Miss Otis danced a few steps and impersonated a matter-of-fact bride. She was at her best in this and delivered her lines effectively. The act, as a whole, is mildly interesting, but would never gain for Miss Otis steady engagement in vaudeville. Bettina Gerard made a very favorable impression in a new act arranged by herself. She calls it A Vest Pocket Trilogy. She appears first in a gingham dress, and after a few words of explanation drifts into the song, "I Can't Tell Why I Love You." She then changes to cowboy dress and has a few more lines which tell of the cowboy's love for the girl in the gingham dress. Then comes another song, Miss Gerard appears finally in a "swell" evening gown, and tells of a few years of hardship and so on, during which she has had her voice trained. To show her improvement she sings a melody of old songs, a la Maude Courtney, winding up with "Dixie." Miss Gerard's idea is a good one, and with a few changes her act will be an excellent dinner. She is to be congratulated on having gotten away from the cut-and-dried singing specialty, and her success last week should encourage her to continue in the line of improvement. James F. Dolan and Ida Lenhart made a decided hit in A High-Toned Burglar, which is as full of laughs as a politician is of promises before election day. One of the most pleasing and dainty bits in the bill was the artistic harp playing of Miss Christie, of the Three Lillies. She played charmingly and received more spontaneous applause than anything else on the bill. It would be better if the Lillies would omit their attempts at humor. Artie Hall repeated her hit with "I Don't Care What Happens to Me Now," and other songs, and was repeatedly cheered. Charles T. Aldrich's travesty on Ching Ling Foo's act was a laughing success. Dorothy Morton sang two songs, and as there was no demand for a third, she kindly refrained from singing it. Tom Lewis and Sam J. Ryan kept the house in roars with their Hawkeye skit, which he seems more than once with pleasure. Maddox and Wayne were amusing in a rough and ready way, and Fields and Ward's witticisms found favor. Ames, acrobat; the three Brothers Melrose, Carrie Behr, and Lozelle were also in the bill.

PROCTOR'S 125TH STREET.—Robert Downing and company in The Gladiator headed the bill. It was something of an innovation here and went excellently. Harry Watson and company in The Two Flats pleased immensely. Mr. and Mrs. Edward Esmond got plenty of laughs. Howard Thurston, the magician, made a big hit. His work is at all times interesting, neat and original. Others who scored were the Brothers Jaxon, Hamilton Hill, W. T. Davis, the Brannigans, Knight and Dean. The kalatechnoscope and travel views were also on hand.

HURRIC AND SCAMMON'S.—Francesca Rodding in Her Friend from Texas, made her customary hit. The Quaker City Quartette warbled effectively. Borita and La Rue were cheered. The Dunbar Sisters were dainty and clever. Rice and Elmer, Burke Brothers, Mile. Flora, and Raymond and Clark completed the programme. Business was big all week.

WEBER AND FIELDS.—Fiddle-Dee-Dee and Quo Vas are still in evidence, with Weber, Fields, Hopper, Ross, Warfield, and Kelly, and the Misses Russell and Compton in their original roles.

The Burlesque Houses.

DEWEY.—The Trocadero Burlesquers drew large houses last week and gave an excellent entertainment. Lillian Washburn is at the head

CLEVER ACTING AND SINGING.



GAVIN AND PLATT.

J. Knox Gavin and Jennie Platt form a unique duo on the vaudeville stage, for, besides being competent actors, they are both most excellent singers, a combination not only extremely desirable but still more extremely scarce. The demand for their services has been constant since they entered the vaudeville field in their act, A Gypsy Courtship, which made a goodly hit here and elsewhere. But then they saw Williams and Tucker play George Yagurt's new version of Skinny's Finish, and they secured this writer to revise their old act and inject into it a share of the same unique, up-to-date flavor in which Skinny's Finish has proved that he is a past master. The revision of A Gypsy Courtship, as made by Mr. Yagurt, proved an instant hit and won repeated triumphs for Gavin and Platt during their Summer on J. J. Flynn's New England circuit. The immediate success of this revision led them to secure Mr. Yagurt's services for the writing of a new, original act. The Gypsy Courtship, which he promptly provided and which, first produced by them recently in Mason-Lusetta, scored another complete success. The act, based upon a most original idea, has been copyrighted already and is the exclusive property of Gavin and Platt, whose clever acting and unusual singing ability have placed it at once at the front. They are playing it for the first time in New York at Tony Pastor's this week.

of the company and scored a hit. The burlesques, A Fifth Avenue Reception and A Night at the Paris Exposition, were well staged and gave every member of the company a chance to do something. The olio embraced Blanch Washburn and Jack Crawford, Cohen and Gardner, Lew Palmer, Nelson, Glimmeretti and Demolo, Minnie Bell, and Smith and Champion. Their efforts were applauded, and all succeeded in making hits.

MINER'S BOWERY.—Frank E. Carr's Indian Maidens moved down from the Eighth Avenue for a good week.

LONDON.—Zeno, with Pugilist Joe Bernstein as special feature, put in a prosperous week.

MINER'S EIGHTH AVENUE.—The Utopians came to town with an attractive bill.

OLYMPIC.—W. L. Russell's Fads and Follies on terminated the Harlequines.

GEORGE W. DAY.

The portrait on the first page of THE MIRROR this week is that of George W. Day, of whom his brother, Edmund Day, says:

"George has, to the best of my knowledge and belief, always been a good boy. Even in his youth he was good—so good, in fact, that anything he did was done so well that he always managed to place the blame on me. My parents spared the rod on George, and spoiled me."

"George Washington Day (this is his full name), like the paternal spirit of this great and glorious land of the free, never told a lie, except in monologue. Early in life he commenced to draw things, his first attempt at drawing being from a bottle filled with condensed lactical fluid and water. He drew just as well then as he does now. Unlike many monologue artists, he draws upon his own imagination for his humorisms. George is "it," and I am his brother."

George's education was commenced in the public schools of New York city, and for some years after leaving the public school, he went through Yale College, while playing a week's engagement at Foli's, New Haven.

George commenced life in the mercantile world, and made many connections with the business houses of New York, being employed as a telephone operator in the old Gold and Stock Telephone Company's Pearl Street office. Later, by careful attention to business, he became a banker and a millionaire, and wearying of the cares of the latter occupation, determined to retire from active business life and embark in some more restful pursuit, where he could employ his time in an easy and slothful way. Through the kindness of his life-long friend, Mr. Proctor, he succeeded in attaining his desire, and became a "variety performer," and later, when the stage became elevated, a "fashionable vaudeville actor." In this capacity he has succeeded in gaining for himself a world-wide reputation, and some day hopes to sign himself as "America's Favorite Humorist."

George's quick wit will be readily recognized in the remark he made while dining with Emperor William at his palace in Berlin. The Emperor said, "George, how do you like that sausage?" George replied: "It is the worst I ever tasted. I never saw sausage in America." The Emperor laughed heartily and declared war on the world the next day.

"As a poet my brother bids fair to shine with 'Bath House John,' Chicago's poet laureate; Paul Dresser, the Dillon Brothers, and William Shakespeare. He has written many bright songs, parodies and stories, and as an artist his clever caricatures of his contemporary vaudeville stars, appearing in THE MIRROR, have made him many enemies."

He is older than I, both in years and experience, and I can, without blushing, state that I have just turned thirty summers, and a few hundred springs (this gazt copyrighted), and in the latter I have turned so many leaves that it would make the Greater New York Directory look like a ginger wafer.

George is handsome and married. I am not married. He resides in a charming little home on Thirty-eighth Street, surrounded by art treasures in pictures, china, bric-a-brac, gas stoves and cooking utensils, and I board with him, likewise surrounded.

George is ambitious, and hopes some day to rise in his profession, and when old age overtakes him, to be at his post—receiving laundry and keeping the Johnnies away from the stage door."

AMEE INJURED.

Aimee, the dancer, met with a serious accident at Macon, Ga., while performing on Sept. 23. She fell through the glass covering a trap and sprained her ankle, injured her wrist and suffered from sundry cuts and bruises. Her assistant, R. J. Pearson, who was working the bottom light, was also hurt by the flying glass. Aimee was forced to cancel several dates, but hopes to be able to open at the Haymarket, Chicago, on Oct. 14.

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

CORINNE

Corinne, late comic opera star, ablaze with diamonds, sang sweetly and danced very gracefully a Spanish bolero. Her voice is still fresh and clear and was heard to advantage in the several songs selected. A gypsy song to which she played her own accompaniment on the mandolin was especially good.—*Washington Post*, Oct. 2.

Corinne who can still be classed as "little," sang, danced and played the mandolin, all in a manner that proved her transit from comic opera to vaudeville was not inspired by any lack of ability to fill the niche of star in the former.—*Washington Evening Star*, Oct. 2.

Corinne, for years the "little queen of comic opera," has also designed to enter the realm of vaudeville and was warmly greeted yesterday. She scored a pronounced success, although confining her efforts mainly to mandolin playing.—*Washington Times*, Oct. 2.

Permanent address, 126 West 84th Street, New York City.



THE Smedley Sketch Club.

INCLUDING THE FAMOUS

SMEDLEY CHILDREN.

Washington, D. C., adds another star to our banner of success.

The Washington Post says: The most important on the bill (at Chase's New Grand). These two youngsters exhibit a surprising amount of real ability and read their lines with wonderful understanding. Shakespeare being played seriously by these infant phenomena. The act is an excellent one.

The Times: The balcony scene from Romeo and Juliet is cleverly done and with surprising intelligence.

The Star: Said to be America's greatest child artists. They are certainly accomplished and talented youngsters deserving of the title.

CHICOT says of DAN and DOLLY MANN:

Dan and Dolly Mann in their rural sketch entitled Mandy Hawkins. In this act Danny Mann does a bit of character work that is faithful and remarkably free from exaggeration. There are good lines read and Dolly Mann's work as The Charity Child is odd and unlike most of those who pattern after the Sis Hopkins type.

DAN and DOLLY MANN

Presenting the only real rural act in Vaudeville with Special Scenery...

ALL AGENTS

ARTIE HALL

The Original "Georgia Coo-Shooter."

MADE SUCH A HIT

last Monday, at Koster and Bial's, that the management changed my time to 5:15 and 11:15 P. M. Was re-engaged for this week, and have the Hashim Circuit to follow.

"AN' I WUZ'N' HEARD' BE GUL, LINDY."

Mr. and Mrs. Joe Keaton

The Man with the Table.

At Foster's last week and re-engaged for the sixth time this season.

Fifteen minutes of knockabout eccentricities and clever dancing. Concluding with the funniest exhibition of chair and table acrobatic comedy work on the American stage.

Works Oct. 22, 23 and Nov. 3 Open. Address: Hotel Harley, Philadelphia, this week. Rockdale's, Wilmington, next week.

"It is the personality of the players as much as the comedy in the skit, THE DOOR KEY, that makes the act of BUONAN and ADELLE so enjoyable."—*Cin. Times-Star*, Sept. 24.

FRANK BUONAN and ROSE ADELLE
Are on route with HOPKINS' TRANS-OCEANICS.

The Dainty Comedienne.

KITTIE MITCHELL

"The Lady Graceful of Vaudeville."—*McLaughlin*.

Coming Season with Errick's Empire Vaudeville Company.

For time and terms address ROBERT GRAU, 302 Broadway, N. Y.

MR. and MRS. ARTHUR SIDMAN

Sept. 24 we opened as the American feature with Fulgora's Stars. Our third season—1901, production of "YORK STATE FOLKS."

John C. Rice AND Sally Cohen

VAUDEVILLE THIS SEASON.

Permanent address, 32 West 121st St., New York.

JOHN W. WORLD

AND MISS HASTINGS

In the big singing and dancing vaudeville act.
KEEPING AN ENGAGEMENT.

Orpheum Circuit—Return Dates—Omaha, Neb., Oct. 7.

Charles Horwitz

(and HODKOWITZ & POWERS)

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following great acts are from Mr. Horwitz's pen: "Mrs. Murphy's second husband," for Gertrude Emmett and Co.; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Harry Bulworth; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas, and many others. For terms on sketches, monologues, etc., address

"CHARLES HORWITZ," 77 and 79 Clark St., Chicago, Ill.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper Weekly.

101 STRAND, W. C.



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CON. T. MURPHY

Actor, Playwright, Novelist, Poet.

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The Ivy Leaf, Killarney, The Fairies' Well, and The Game Keeper, his latest success.

Mr. Murphy is open for engagements in first-class Vaudeville houses, in his original Poems, Stories etc. Address

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GEO. W. DAY

RUBBER?

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE

Presenting Bill Toddle's Reception.

CLARICE YANCE

The Southern Singer.

THIS WEEK,

Cook's Opera House,

ROCHESTER, N. Y.

JESS DANDY DANDY JESS DANDY

Believe what I tell you at de Boston Musical Hall last week—a strike! Dis week I wake dem up in Philadelphia. Sh! Sh!

Agents,

or Tremont, N. Y.

The Eccentric Comedian and Vocalist.

GORDON ELDRID

Just closed 15 weeks of Parks.

This week, Proctor's 5th Street. Oct. 15 week, Iceland, Albany, N. Y.

At last we have a novelty in the ventriloquist act of Winton and McGinty.

—*Chicago Press*.

WINTON and MCGINTY

Recalled six times at his first appearance in Chicago, by Boxes and Gallery. Thank you! Danger.

ANNIE ST. TEL

DANSEUSE. AT LIBERTY.

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Eccentric Dialect Comedian.

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Singing Comedienne.

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"THE AMERICAN HUMORIST."

Season '98-'99, with the "German show." Summer Season, 1900, Palace Theatre, London, Eng. Season 1900-'01, with "HYDE'S COMEDIANS." Summer Season 1901, Palace Theatre, London, Eng.

Permanent Address, MIRROR.

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12 MINUTES
OF COMEDY.

CARRIE GRAHAM

MONOLOGUE
IN ONE.

Presenting her exceptional comedy.

SIS HOPKINS, THE COUNTRY GIRL.

AT LIBERTY. PARCE-COMEDY FOR NEXT SEASON.

Address Mirror.

VAUDEVILLE.

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SARGENT'S

Comments on

VAUDEVILLE and MUSIC

are printed every Saturday in

Courier Trade Extra

ON THE NEWS STANDS.

CHING LING FOO WRITES AGAIN.

Ching Ling Foo, who went home to visit his family in China, and whose plans were completely upset by the war, has written another letter to E. F. Albee, which is interesting. It runs as follows:

HONG KONG, AUG. 18, 1906.

My Dear Mr. Albee:
I hope you have duly received my letter, which was sent last June. I take the liberty to write again, to inform you that after returning from America I stopped at Shanghai for some time, then I went to Tien-Tsin with my assistants. On account of the Boxers' disturbance, we separated and ran away for our lives. I escaped to Hong Kong myself, and, living there for one month until now, I shipped on board the steamship "Lyndean" for Tien-Tsin via Shanghai for the purpose of looking for my assistants, who were likely got murdered during the disturbance. So if I can find them (I wish I could), I will of course come back with them to America, but if not I will write to you again. Hoping you are well, I remain, Yours faithfully,

CHING LING FOO.

FRANK T. BRINK MARRIED.

Frank T. Brink, the popular assistant treasurer of Keith's Union Square Theatre, was married on Oct. 4 to Emily Crocker, a charming Brooklyn girl. The ceremony was performed at the residence of the bride's sister, Mrs. G. S. Kelley, in Brooklyn, and was witnessed by a large number of the relatives and friends of both parties. The presents were numerous and very handsome. The happy couple left for Old Point Comfort at the conclusion of the reception which followed the ceremony.

GEORGE CLARKE IN VAUDEVILLE.

George Clarke, the well-known actor, dramatist and stage director, for many years a prominent member of Augustin Daly's company, will make his vaudeville debut next week at Keith's Union Square, in a play called *A Match for a King*, which is a condensed version of Don Caesar de Bazan. The role of Maritana will be played by Lillian Swann.

PROCTOR TO INVADE LONDON.

F. F. Proctor intends to enlarge his circuit by the addition of several theatres in the different cities in this country, and also expects to control a house in London before very long. J. Austin Fynes, Mr. Proctor's general manager, is at work on the plans for the extension of the Proctor circuit, but is not ready to give out the details just yet.

A NEW DEPARTURE.

The Musical Courier Trade Extra has added a new department, devoted to vaudeville and the music publishing trade. It is in charge of E. W. Sargent, who has had many years' experience as a critic of the vaudevillians, and will continue to give them good advice. Special attention will be given to new songs, which may or may not be adapted for use in vaudeville.

DODSON'S DEBUT.

J. E. Dodson will make his debut in vaudeville at Proctor's Fifth Avenue on Oct. 29. During the season he will produce several one-act plays, supported by a specially selected company. In one of the pieces already chosen he will impersonate Cardinal Richelieu.

VAUDEVILLE JOINTINGS.

Mr. and Mrs. Edwin Milton Royle will present in the Spring a new sketch adapted by Mr. Royle to his own three-act comedy, *One Fine Day*, tried at a Garrick Theatre matinee a few seasons since.

Emile Girard will again visit the West Indian Islands this Winter, this being his second season in that section. He will return with a new single specialty.

May Mooney is busy rehearsing several new songs which she will add to her repertoire. Her rich contralto voice is constantly improving.

Charles Horvitz's new sketch, *Mrs. Murphy's Second Husband*, written for Grace Emmett, was tried at Keith's Boston house on Tuesday, Sept. 25, and proved a great success. The notices in the leading Boston papers were very flattering, and Miss Emmett is confident that she has a winner. She will shortly begin a long tour of the leading vaudeville houses.

"A Little Bohemian," which is what they call a luncheon in Pittsburgh, was tendered to the Great Lafayette and his business staff at Platt's Cafe, Pittsburgh, on Oct. 1. The affair was highly enjoyed, and Herman Kampers, the host, did his utmost to make the occasion enjoyable.

Sollie V. Nichols has joined the Al Piny Ridge co. and is playing the leading subterfuge role.

Pauline De Vere is reported to have made a hit last week in Baltimore with "The Holy City" and other songs.

J. E. Murray and Clara Lane are meeting with success on the Keith circuit in Leacock's opera, *Heart and Hand*. The opera has been condensed for them by Edward F. Milbrandt, under whose management they entered vaudeville. He is at work on two other operas, which they will present shortly. This week they are at Keith's Union Square.

O'Brien and Herold, who have been playing Keith's Boston and Providence houses, are now in New York for the first time, arranging for vaudeville dates.

The Schlicks and their five "picks" played the Columbia Theatre, St. Louis, last week. This was their fourth visit to St. Louis since the holidays, a record that is seldom equaled in the West. Mr. Schlick introduced his new scenery for the first time, and the act was such a success that they were moved down to close the bill. The Schlicks feel that they have every reason to be proud of their record in vaudeville. They started in as headliners a year ago, and have retained that position without difficulty. They will play New York in the near future.

G. G. Seymour has issued a large circular containing extracts from his press notices, all of which are very flattering.

Samson and Andy, who are spending their vacation at their home in Danvers, O., will open their Winter engagements at Colchester, Ill., at the street carnival week of Oct. 14. They are also booked for Cincinnati week of Oct. 21, and for the Orpheum circuit before leaving for England.

Mlle. Fodora, the French character and danseuse, who lately arrived from Europe, will make her American debut at the Boston Music Hall. Mlle. Fodora will star under the direction of Joseph Estrus La Roche.

Last week of Keith's Selma Fetter Road in the Highland Family did the funny fall to a sitting position that she did several years ago on the very same stage, when she played the widow in the Highland Family with Robinson and Crane.

Marble Archer is playing her second engagement this season at the Grand Opera House, Syracuse, N. Y.

W. J. Clarke has resigned from the On the Stroke party and has been specially engaged to support the party at the Grand Evening at Home with the Grand Opera House.

A. J. Mowbray of Keith's Theatre, Buffalo, has accepted the business management of the Empire Theatre.

B. F. KEITH'S Amusement Enterprises

E. F. ALBEE, Gen. Mgr.

J. E. DODSON, Gen. Booking Agent.

B. F. Keith's New Theatre, Boston, Mass.
B. F. Keith's Theatre (Elizbeth Street), Philadelphia, Pa.
B. F. Keith's New (Grand St.) Theatre, Philadelphia, Pa.

B. F. Keith's Palace Theatre, London, Eng.
B. F. Keith's Union Square Theatre, New York.
B. F. Keith's New Theatre (E. F. Albee, Proprietor), Providence, R. I.

CONTINUOUS PERFORMANCE.

All applications for dates must be made to the ASSOCIATION OF VAUDEVILLE MANAGERS, 21 Jones Building, Broadway and 23d Street, New York.

F. F. PROCTOR'S AMUSEMENT ENTERPRISES.

F. F. PROCTOR, Proprietor and Manager.

J. AUSTIN FYNES, General Manager.

Five Beautiful Playhouses
Devoted to Refined, Continuous Vaudeville:

PROCTOR'S 6TH AVENUE, 23d Street and Broadway
PROCTOR'S 23D STREET THEATRE, 23d Street, between 6th and 7th Avenues.

PROCTOR'S PALACE, 23d Street, East, between Lexington and 3d Avenues.
PROCTOR'S 125TH ST. THEATRE, Hudson's Only Refined Vaudeville.

PROCTOR'S THEATRE, ALBANY, N. Y.
All applications for time should be addressed to the Association of Vaudeville Managers, 21 Jones Building, Broadway and 23d St., N. Y. City.

Williams, the vaudeville co. now on tour and owned by the Empire Theatre Co., of Cleveland, of which L. M. Ehrlich is manager. The success attending the opening was pronounced. Johnstone Bennett is a big card, and Tschernoff's dogs, which have been imported especially for this co., have created a sensation.

Eva Mudge is still in vaudeville and will appear at Herold and Seamon's Music Hall week of Oct. 15. Miss Mudge does not intend to go with any combination this season.

Elmo A. Strand has decided to drop the "d" from his name, and will hereafter be known as Stran. He has joined the Empire Stock co. to do his specialty.

Zeb and Zarrow are doing a twelve-foot high jump on a bicycle in their act.

The original Nashville Students, combined with Gibson's big minstrel carnival, under the management of Elmo and Holland, are doing a big business. His act, being made up by Bobby Kemp, Judy Glen, Desmond and Harris, Marsh Craig, Frank Kirk, W. C. Crane, and Simon Bonmore.

Adelle Purvis Gurl is playing a two weeks' engagement at Hopkins' Grand Opera House, Memphis, making nine weeks on the Hopkins circuit. Miss Gurl has engaged Wilbur L. Ferris, the electrician, to handle her light effects.

Little Edna Mueller is repeating her success of last season with the Walte Comedy co. The press has been very kind to her everywhere, the notices being, if anything, more flattering than last year. She has several new dances and is making feature of the latest popular songs.

The Marinellas and Mlle. Vera played the Binghamton Fair, Oct. 25. They have not lost one week since April 14, and are booked into November.

Mr. and Mrs. Harry Jackson produced their new sketch, *A Married Man*, at the Orpheum, Los Angeles, Cal., and it was so successful that the management decided that they should open with it in San Francisco. There is a real live baby in the act, and the women in the audiences have gone into raptures over it.

Dave Fey, the old-time minstrel, is reported to be dying in the Philadelphia Almshouse of uraemia.

A man named George Heinrich was arrested in Brooklyn on Oct. 3, on a charge of insulting thirty girls who had applied to him for employment as chorus girls, in response to an advertisement.

Charles Coburn, an English comic singer, who was the first to sing "The Man Who Broke the Bank at Monte Carlo" in England, will make his American debut next week at Tony Pastor's.

Smoking and drinking will not be allowed at the matinee performances hereafter at Weber and Fields' Music Hall.

W. J. Clarke and Lawrence Griffith have been engaged to appear in vaudeville with J. E. Dodson.

Violet Dale played a return engagement at the Empire Theatre, Cleveland, last week and duplicated her previous success. Miss Dale will return to New York this week.

BUSINESS NOTES.

Corinne has received the strong endorsement of "Chicot." Last week in Washington she played a very successful engagement, receiving flattering press notices for her appearance, voice and acting.

Sam T. Murphy, actor, playwright, novelist and poet, is open for engagements in first-class vaudeville houses. His address will be found in the advertising columns of the current issue.

The Smudley Sketch Club, which includes the Smudley Children, publish a number of notices in this week's issue, which they received in Washington, D. C.

Edward Esmonde, who, with his wife, is playing the leading vaudeville theatres in their comedy sketch, *Pill Fiddler*. Esmonde, is said to have the most complete "holo" set up on the stage. Mr. Esmonde aims in every detail to make his tramp true to life, and is a perfect type of the "Weary Willie" class.

Harry and Sadie Fields open with Gus Hill's Vanity Fair co. Nov. 6.

The Hungarian Boys' Band has been engaged by David Sabel for *A Soldier's Queen* in which Josephine Sabel will star.

J. W. Stover, the artist, who recently closed a run of eighteen weeks at the Masonic Temple Theatre, Chicago, is now in his fourth consecutive week at the Grand Opera House, Syracuse, N. Y. His remarkably clear and handsome pictures of current events and people of the town, are creating a sensation. They are up-to-the-minute, and in many cases picture the

The Celebrated Vocalist and Comedienne.

HILDA THOMAS

ASSISTED BY

MR. LOU HALL,

Presenting their new Comedietta.

THE LONE STAR

Oct. 9, Novelty Theatre, Brooklyn; Oct. 15, Brooklyn Music Hall

4th Consecutive Week at Grand Opera House, Syracuse, N. Y.

STOVER

THE PHOTO ARTIST,

Has set everybody talking with his true to nature pictures of the town and its people.

SPEAKING OF

WOOD AND SHEPARD

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THE BOSTON GLOBE, Oct. 21, says: "Wood and Shepard scored a hit at Boston made hall last evening. The name of this team has traveled from one country to another, and with their old time negro-comedy, combined with the ability to play on about any known musical instrument, it can well be imagined how enterprising their act is. Wood's vocabulary is that of the fluent orator, and when he gets wound up it is hard to stop him. His partner can play the piano brilliantly, he plays on four drums at once and is an accomplished cornetist."

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Some good specialties are introduced, among them especially meritorious musical contributions by Newell and Niblo. *Kansas City Journal*, Sept. 17.

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Heard of our success at Koster and Bial's last week, me-boy? Terrific, terrific. The manager took me aside after the first show and said, "Dolan, old chap, you have saved the day. I'll give you thirty-two weeks at five hundred per. (haps)." —*Dark brown 3, oblong pill*

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NOBLES

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CAICEDO, King of the Wire.
First opened Dec. 31, 1905. This week, Brooklyn Fair, Brooklyn, Mass. Oct. 9, week, Proctor's, Albany, N. Y. Address 26 E. 14th St., N. Y.

Brother's Circus had capacity business Sept. 28; good performances. John E. Adams' Circus 25.
Sept. 29, 1906. W. A. Smith and Gray's Circus fair crowd Sept. 28; performance poor.
Sept. 29, 1906. C. S. Cooper and co.'s Circus to good business 2; fair performances. Gentry's Dag and Pony Show 8.
Sept. 29, 1906. Gentry's Dag and Pony Show Sept. 29 pleased good crowds.
Sept. 30, 1906. Gentry's Dag and Pony Show Sept. 30 good performance.

Sept. 26, Wallace's Circus attracted large crowds 27; good performance.

WALLACE, E.E.S. - Gentry's Dog and Pony Show Sept. 27; bad weather prevented parade, attendance good.

WALLACE, E.E.S. - Gentry's Dog and Pony Show 1; packed tents.

ST. JOSEPH, MO. - Buffalo Bill's Wild West went to large crowds Sept. 25, performance up to usual high standard.

WALLACE, E.E.S. - Gentry's Dog and Pony Show Sept. 29; big business.

ST. JOSEPH, MO. - Gentry's Dog and Pony Show Sept. 25; large and pleased crowds. Wallace's circus II.

ST. JOSEPH, MO. - Sun Brothers' Circus Sept. 29; fair crowd; performance satisfactory. Wallace's Circus 10.

WALLACE, E.E. - Forepaugh and Sells Brothers' Circus 1; tent packed; performances pleasing.

The first circus that has appeared here in over two years is a very high class one that kept them away so lately resulted to \$500 a day. Gentry's Dog and Pony Show 3, 6.

PAWNEE BILL'S WILD WEST SHOW. Oct. 23. Gentry's Bug and Pony Show 3, 4, 5, 6, 7, 8, 9; performance good.
PAWNEE BILL'S WILD WEST SHOW. Oct. 24. Rhoda Royal Shows Sept. 28; performance first class; packed tent.
PAWNEE BILL'S WILD WEST SHOW. Oct. 25. Gentry's Bug and Pony Show 3; large attendance; performance good. Forepouch and Belle Brothers' Circus 25.
PAWNEE BILL'S WILD WEST SHOW. Oct. 26. Pawnee Bill's Wild West Sept. 25; good crowd in afternoon; rain kept people away from evening performance.

NOTES.

Buffalo Bill's Wild West show, attached at Topoka, Kans., Oct. 1, in a suit brought by a citizen who had been forcibly ejected from the show. Rev. J. E. McAffee furnished the necessary bond and the show proceeded on its way. Twenty-five cents ago Colonel Caldwell a train of cows had been stolen from Mr. McVee, and this was his first chance to show his gratitude.

Wallace's Circus will close its season at Circleville, O., Oct. 16.

CORRESPONDENCE.
(Received too late for Classification.)

ALABAMA.
THE ALABAMA ACADEMY OF MUSIC (John T. Cochran, manager): Season opened 3 with Oliver Scott's *Mineville* to large business; good performance. *Olympia Opera* on 12, 13.

ARKANSAS.
SPRINGFIELD ALABAMA THEATRE (Will T. Malone, manager): Where is Cobb Sept. 24; good per-

CALIFORNIA.

FOURTH ARMY ORPHEA HOUSE (X. C. Podley, manager): At the concert given here for the benefit of the Galveston sufferers Sept. 28 over \$250 was raised. The programme was furnished by D. H. Morrison, basses; C. Rodin Wood, tenor; Miss Klemmeyer, soprano; Mrs. J. Scarborough, contralto; Owen Foster, pianist, all of Los Angeles, and R. Loncha, violinist, and M.-sars, Doley and Condit, the concert whistlers. Frank Condit co. presented The Black Flag. Ten Nights in a Bar Room, and Sapho 13.

CONNECTICUT.

NEW YORK.—**OPERA HOUSE** (J. R. Johnson, manager): Where is Cobb opened the local season Sept. 26; fair house; pleased audience.

GEORGIA.

ATLANTA.—**OPERA HOUSE** (J. I. Subers, manager): Page Concert co. 5. Robson Theatre co. 13. Parnell-Bellini co. 24-26.

ALBUQUERQUE.—**SALE DAVIS OPERA HOUSE:** Al C.

DELAWARE.
WILMINGTON.—**GRAND OPERA HOUSE** (Jesse K. Baylis, manager): Creston Clarke in *The Beggar's Daughter*; 1. house packed; 2. *Zaza*; 3. Burke's Fandango; 4. drew a fair audience; 4. May Irwin 6. Uncle Sam in *China* 8. *Gay Masquerade* 9. *The Prisoner of Zenda* 10. When We Were Twenty-one 13. *Academy of Music* 14. *St. Dun* and *Waldborn*, managers; 5. *Old Sir Stochins* 6. fair business, Johnny on the Spot 44; opened well.

INDIANA.
IN VALLEY. **TODD** **THEATRE** (Charles W. Todd, manager): **Kilbuck's** California Minstrels failed to release a good horse Sept. 22. **Bumpy** **Bumpy** 29 was first-class and played to the most money in the history of the house.

WEDNESDAY: GRAND OPERA HOUSE (T. W. Barbett, Jr., manager): Two Rich to Marry 2; fair house; a Midnight Bell 3; good house.

THURSDAY: GRAND OPERA HOUSE (W. F. Fisher, manager): Carpenter's Quo Vale 2; excellent performance; crowded house. Martin's U. T. C. 3; large house. Metropolitan Stars 15.

FRIDAY: GRAND OPERA HOUSE (W. F. Fisher, manager): Nightingale Christmas Song 2; large house; performance was excellent.

SATURDAY: CENTENAL OPERA HOUSE (J. C. Corbin, manager): Dark.

DATES AHEAD.

(Received too late for classification)

A PAIR OF TEAMERS (Bayer Bros., mares; Oxford, Miss., Oct. 12-13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.)

JACKSON 13, Canton 13, Yazoo City 13, Greenwood 13, Selma, Ala., 19, Tuscola 29.

AGE, sex, DIER (Gert and Wences); Trenton, N. J., Oct. 13, Putnam 15-17, Lebanon, Pa. 18, Williamsport 19, Ithaca, N. Y., 29.

FOX TEN HURLEYSSES (Ed F. Roth, mare); Omaha, Neb., Oct. 1-15, Minneapolis, Minn., 11-23, St. Paul 22-27.

DAVIDSON, FRANK; Tarentum, Pa., Oct. 11-23, East Brady 15-17.

DE VOSSE, LORA; Delavan, Wis., Oct. 1-14, Burlington 36-39.

MEY. SHAW EDOS. AND MACKS' MINSTRELS.
 Conestoga, Pa. Oct. 9. Wilmington, Del. 11-13.
 E. J. Chester, Pa. 15. Flemington, N. J.
 18-19. Chester, Pa. 20.
 WING-TAYLOR: Galena, Kan. Oct. 8-13. Chautau
 15-20. Shawnee, Okl. 7. 22-27.
 K. J. WING-TAYLOR: Muncie, Ind. 1-10. Muncie, Ind.
 11-13. Red Oak, Ia. Oct. 9. Crown, Ia. 14. Clarinda
 11. Shenandoah 12. Council Bluffs 13. Wahoo, Neb.
 15.
 HANSEN, CARL A. A Lion's Heart. W. H. Osider
 19. Galt, Oct. 10. Berlin 17. Hamilton 18.
 Woodstock 19. St. Thomas 20.
 K. J. WING-TAYLOR: 7. Ch. 10. Cedar Grove, Bay City
 Mich. 12. Saginaw 13. 14. 15. 16. 17. 18. 19. 20.
 Mich. 22. Grand Rapids 23. Pontiac, Mich. 24-25.
 MURPHY-EAGLE SNOCK: Louisville, Ky. Oct. 8.
 MURPHY, JOSEPH: Buffalo, N. Y. Oct. 15-20.

WOMEN: Oct. 22-29

GIRL VAINS: Alden Bendler's: Ed. Bernard, mgr.; H. P. Dudge, 12; Cherokee 13, Madison, S. P., 15; Westerton 16, Appleton, Minn., 17; Montevideo 18, Millard 19, Croton, S. P., 20.

GIRL VAINS: Alden Bendler's: E. C. Summers, mgr.; Vandilla 16, Oct. 9; Louisiana 18, Redwood, Wif., 11; Pennsylvania 22, Macomb 23, Peoria 14; Rockland 15, Canton 16, Pekin 17, Clinton 18, Fairbury 19, Decatur 20, Hannibal 21, St. Louis 22.

GIRL VAINS: Alden Bendler's: E. L. Ström, mgr.; Montpellier, Vr., Oct. 9; Berlin, S. H., 10; Fairfield, Me., 11; Gardner 12; Rockland 13; Canada 14; E. Coast, 15.

SKINIER GENTS: Harlem, N. Y., Oct. 4-13.

WHO IS WHO: Kane, Pa., Oct. 9; Punxsutawney Pa., Kalamazoo 12, Vandergrift 13.

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